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MUSIC

THIRD YEAR

Teacher's Manual

By

JUSTINE WARD

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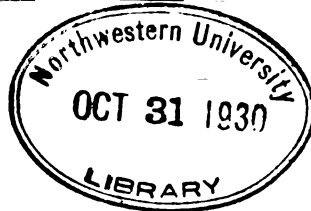
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Archbishop of Baltimore

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INTRODUCTION

The Books. During the third year books are put into the hands of each child. This transition from chart to book requires careful preparation. Each new difficulty should be introduced by the teacher on the board. The children must be taught to find the page number and the exercise number in their book. Otherwise there will be much confusion. In holding the books the teacher should insist on a good position—head erect and the book raised to the level of the eyes. The children should never be allowed to look *down* at their books, as such a position would interfere with the voice production. The teacher should give the time by tapping lightly but audibly on her desk. The children should be encouraged to visualize a phrase at a time in reading melodies from the book, and look away from the printed page while they sing.

The blackboard should be used to prepare new difficulties in intonation and rhythm, and for original work by the children on the models studied in class.

The Bradley hand chart, composed of a staff with adjustable clefs and key signatures and with a movable note, should be used before each exercise in staff work to establish clearly the tonality in the minds of the children before attempting to read staff exercises from the book. It is well to review constantly but briefly the positions of Do already studied. Sometimes exercise the children in singing thirds, fourths and fifths rapidly. At other times exercise them in singing the intervals of the chords, such as the tonic, dominant, and sub-dominant, and the various forms of the compass exercise (as in Music First Year). Toward the end of the year use the hand chart to teach the children how to find the basic note of the scale from the modern key signatures. The teacher will place a key signature on the chart and ask the children where the C clef should be placed, or vice versa, the teacher will put the C clef on a line or space and ask the pupils to supply the proper key signature. Suggestions for the use of the hand chart will be embodied in the directions for teachers, chapter by chapter.

The keyboard chart, which is a clear picture of about two octaves of the piano keyboard, will greatly facilitate an understanding of the intervals and key signatures, but should be used only when teaching older children or those who are already studying piano music. The chart is invaluable as a means of correlating closely the vocal and instrumental work but, except when the Third Year Music is being taught to older children, this correlation had best be disclosed after the Fourth Grade. All suggestions for the use of the keyboard chart have been enclosed in brackets throughout the text in order that this distinction may be emphasized.

Rhythm. The Third Year introduces an entirely new kind of rhythm, namely, three units to a beat (corresponding to 6/8, 9/8, and 12/8 time).

It also introduces alternating measures of three beats and two as preparation for Gregorian chant. All these new rhythmic figures should be introduced on the board and practiced until they are mastered. This leaves the children's hands free for beating time and gives them the leadership of the teacher's pointer. Only when a rhythmic figure is familiar should the children sing it from the books. In all rhyth-

mic work where the children are not trying to grasp a new difficulty but are applying a rhythmic figure which is already familiar, they should no longer need to *beat* time but should feel it instinctively. Should they be unable to *feel* the time clearly and accurately, it will mean that the foundation laid in the first and second years has not been thorough.

In reading at sight the children should now be able to grasp tone and rhythm simultaneously, both in number work and in simple melodies on the staff. They should now begin to grasp the melody and the words simultaneously where both are simple, but in the latter case the teacher must allow them to proceed very slowly, allowing plenty of time to *think* each phrase ahead silently before singing it.

The Arrangement of the Chapters. The material in each chapter is supposed to cover approximately one week's work. The chapters should not be studied from beginning to end according to the sequence of the exercises in the book. In each chapter all the Intonation Exercises for the week, the Rhythmic Exercises, the staff work, the modulation, the songs, etc., are grouped together. The teacher will plan to give a little of each of these subjects in each daily lesson. For instance, she will begin the daily lesson with vocal exercises, then give some intonation work, some rhythmic work, some ear tests and dictation, some staff work (on the board, from books or from the hand chart), a little original work by the children, a few lines of a new song, and end with the singing of an old song. She will find the material to work with in her chapter, but the arrangement and combination of that material into an interesting lesson for each day of the week will rest with the individual teacher.

VOCAL EXERCISES, THIRD YEAR

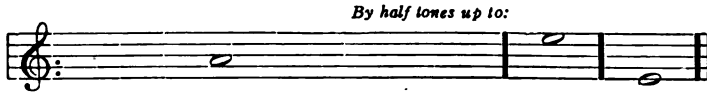
The Vocal Exercises of the Third Year should give the children control of breath and a pure, full tone.

An impure tone is one in which there is noise—something besides the tone itself. The stream of air required to form a pure tone is so slight that no breath comes out of the mouth perceptibly. To the singer the impression is as though the breath were held, as though no air were coming out at all. Indeed, the singer must feel almost as though he were sipping in the air. Actually the breath of a person singing should not make a candle flicker nor make a blur on the face of a mirror if held in front of the mouth.

In all the Third Year exercises the position of the body must be erect, and the breath must be held with a distinct consciousness that none is being emitted. The first four exercises should be sung by half steps from A up to E and from A down to E. Each syllable should be pronounced slowly and all should be sung on a single breath. The next group of exercises consists of very long sustained tones sung with an even pressure and going up thus by half-tones from A flat to E flat, and then down by half-tones from A flat to E flat. The next group of exercises takes these same long tones in the same range with crescendo, then with diminuendo, and then with the two combined. The next group are composed of long phrases sung on a single breath. The last exercise is composed of a succession of rapid crescendo and diminuendo on a single long tone, the breath still being held as before and no air being allowed to escape.

VOCAL EXERCISES

Numbers 21 to 24



21. Noo - o - aw - a

By half tones down to:

22. Noo - o - aw - a - e

23. Noo - o - aw - a - e - i

24. Noo - o - a - e - i - i - e - a - o - oo.

In numbers 22, 23, and 24 great care should be taken to keep the vowels *e* and *a* placed high in the head, as they have a tendency to fall back.

In these exercises the special resonance area of each vowel should clearly be felt. They all resonate in the head cavity, but some cover a larger resonating area than others: *oo* is very far forward and, as it were, focussed to a point; *o* strikes the same point but spreads to a slightly larger area; *a* spreads still further and seems to fill the head completely. (Special care should always be taken in placing the tone *a*, as it has a tendency to fall below the resonating region.) *e* and *i* strike the same point as the *oo* but resonate at the back of the mouth; the upper part of the mouth, that is to say, which alone can produce resonance.

The tone must therefore always be placed forward and high, as in the exercises of the First and Second Years, and be *held* high in the head. It should clearly be felt at the top and back of the head cavity. Each vowel should be held until its own special position in the head cavity can be felt. The tone should be like a ball that is thrown forward and up to a given point, and which then rolls back toward the thrower. Thus the tone, after striking what we might call the *oo* region, is deliberately drawn backward until it fills a larger resonating area in the head cavity.

This drawing back of the tone must not be confused with a lower placing of the tone. The tone should always be placed and maintained high in the head cavity. When it is drawn further back it is still held well *up*, and must never be allowed to sink below the level of the lower teeth. In other words, the tone is always thrown to the *oo* region; it must never fall from that region, but must deliberately be drawn to where it will fill, not the *oo* point only, but the entire head with the feeling and sound of the desired vowel.

Number 25



The teacher gives the signal for taking the breath by raising her hand. Then, after holding her hand still for a moment, during which the children do not release the breath, she will make a slight motion as a signal for the pupils to sing. The class will sing the pure sound of A-a-a, being careful not to put the aspirate *h* before the vowel *a* nor in any way to allow the breath to escape, but holding it

to the point of apparently drawing it in. The tone is to be evenly sustained for eight beats, and there should be no weakening of the tone toward the end. At a signal given by the teacher's hand the children will stop singing, but should not release the breath until fully one beat after they have stopped singing. After the children have practiced this exercise for some time and can sing the A-a-a without any escaping breath, let them add at the end of the eight beats on A-a-a the word *Adoremus*, pronounced slowly and without any change in the tone quality and holding the breath until a signal is given. This word should be sung on the same breath as the preceding A-a-a.

Number 25 should be sung from A flat by half-tones up to E flat, and from A flat by half-tones down to E flat.

Number 26

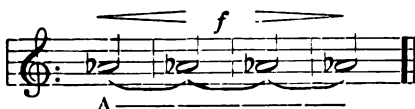


The twenty-sixth exercise is the same as the twenty-fifth, except that the strength of the sound is slightly increased at every beat. Beginning the first beat very softly, the voices will become quite loud by the time they reach the sixth beat. The tone must never be so loud as to be pushed out or forced. On the contrary, the breath must still be held as in Exercise 25.

Number 27

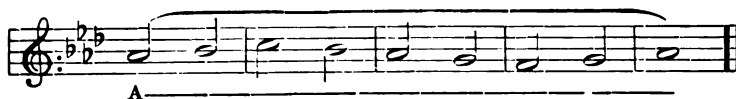
Number 27 is the same as Number 26 except that the children will begin the tone with full voices and let the tone become gradually softer until the sixth beat, when it is already quite soft and ends, as it were, in a whisper. Once more the teacher will be careful that the breath shall not be released.

Number 28



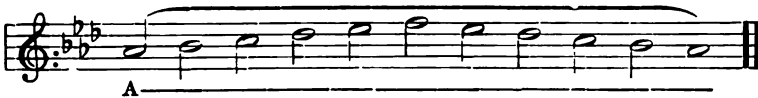
This exercise is exactly the same as Nos. 26 and 27, except that the tone begins very lightly and grows fuller during the first four beats and diminishes during the last four. It should be sung as the foregoing ones, from A flat in half-tones up to E flat and from A flat in half-tones down to E flat.

Number 29



The teacher will listen carefully to see that no breath be allowed to escape especially at the turning points of the melody—that is, where the phrase from going downward turns upward. This exercise should be practiced beginning on A flat and going up by half-tones until the melody begins on D.

Number 30



Practice this exercise exactly as Number 29 beginning it on A flat, on A, and on B flat.

Number 31



The tone should be held for sixteen beats, the first beat of each measure being loud and the second soft. Absolutely no breath must be allowed to escape, and the voice must not be forced during the loud beat any more than it should be pinched in during the soft beat; in other words, the tone must only be as loud or as soft as is natural to the voice, the contrasts being not violent but smooth and flexible.

CHAPTER ONE

Vocal Exercise on *Noo* and *No* as in First Year, being careful that the tones be placed forward and high in the head and sung very softly. Toward the end of the week add the syllables *Noo*, *No*, *Na*, *Nay*, *Nee*, as in the Second Year, being careful that these syllables be placed forward and high with the same resonance as the syllable *Noo*. Sing these exercises on single tones and on groups of tones as in the Second Year.

Intonation Exercise 148. Write the first line on the board. The pupils will sing it, following the teacher's pointer. The pupils will then open their books. The teacher will tap her desk to give the tempo, and the pupils will sing when she gives the signal. The tempo should be fairly brisk. Pause between each group of tones so that the class will have time to visualize the next group. Encourage the class to hear inwardly a whole group of tones and look away from their books while singing.

Rhythmic Phrases, Page 1. The teacher will write the first line upon the board and let the children sing it in strict time, following her pointer. Then let them sing the whole exercise from the book.

Staff Exercise 111. Prepare this exercise by using the hand chart, placing the C Clef on the second line. The teacher should exercise the children in singing the tonic chord above and below the key note, the compass exercise, and groups of tones from the tonic, dominant, and sub-dominant chords such as the following:



When the tonality is thus firmly established, let the children open their books and read silently to themselves the first four measures of Staff Exercise 111. Let them then sing the melody slowly, but in strict time from beginning to end. The teacher should beat time audibly with her baton or count out loud. If the children should find difficulty in singing the dotted quarter and eighth notes, let the teacher transpose this difficulty into numbers and place it on the board, writing out the fractions of the beat.

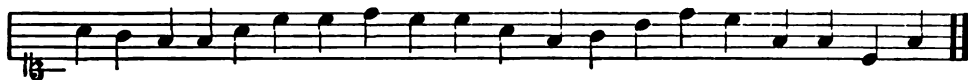
Staff Exercise 112. Prepare this exercise with the hand chart, placing the C Clef on the first line. Exercise the children in the three chords between 1 and $\dot{1}$.

The teacher will probably find it best to take only one position on the staff each day and thus avoid confusion, for although these positions of *Do* are review work, the substitution of books for the chart offers a sufficient element of novelty to tax fully the children's power.

Staff Exercise 113. Prepare this exercise precisely as Numbers 111 and 112, but place the C Clef on the leger line below the staff. The only difficulty in this melody is in beginning the song on the last "up beat" of the measure. This should be prepared on the board. The up beat should be attacked definitely but lightly, the first real accent being on the down beat of the next measure.

Staff Exercise 114. Prepare this as Exercise 113 with the C Clef on the leger

line below the staff, but, instead of bringing out the major chord, bring out the minor, as, for instance:



Modulation into the Dominant. Modulation from one key to another should be taught as a sort of game of transformations. The children are intensely interested in finding that the *Sol* of one key can turn into the *Do* of another. Give very little explanation at first, but simply let the children sing what is written and discover this astonishing fact for themselves. Write on the board *Intonation Exercise 149a* and let them sing it. Then explain very simply that *Ti* is called a leading note because it leads to *Do*. In just the same way *Fe* is a leading note. Ask the pupils what it leads to. Then tell them that sometimes *Sol* can turn into *Do*. Write on the board *Intonation Exercise 149b*. Let them sing | 1 2 3 4 5 5 4 5 | and then pause. Let them chant on the tone of *Sol* the words "*Sol* turns into *Do*." Another pause. Let them sing on the same tone | 1 7 1 . 1 2 3 4 5. | Follow the same process in singing the second line of the exercise, using the modulating words "*Do* turns into *Sol*." The children should repeat the exercise, substituting for the phrase, "*Sol* turns into *Do*," the word *S'do*; and for the words, "*Do* turns into *Sol*," the word *D'sol*. Make this lesson as gay as possible, and the children will consider this transformation as a great joke. Let them then open their books and sing *Intonation Exercise 149b* and *149c*, using the modulating syllables *S'do* and *D'sol*. Let the teacher show the children on the hand chart how the *Do* moves when a new clef is substituted for the old one (in this use of the clefs the teacher will follow the model of *Intonation Exercise 149c*). When the principle of modulation has been grasped the children should no longer pause unnecessarily on the modulating syllable, but should sing the whole exercise in strict time.

Intonation Exercise 150a and b should be studied precisely as the foregoing. These exercises in modulation should be alternated with the staff exercises given earlier in the chapter.

CHAPTER TWO

Vocal Exercises as in Chapter One.

Intonation Exercise 151a and b, the Rhythmic Phrases, and the Scotch Folk Song offer no new difficulties.

Theory: The Major Scale. The children are familiar with the major scale, its intervals and character, but have never given it a name. The time has now come to recognize its intervals and analyze its structure. The children should sing the major scale, reviewing carefully where the large intervals come and where the small ones come. They should be able to hear the difference between the large tones (whole tones) and the small ones (half tones). Let the children discover for themselves that the small intervals occur always between 3 and 4, and between 7 and 8. Make a diagram on the board similar to *Diagram 47* in the book. Place 3 and 4 close together and 7 and 8 close together. Let the children's eyes get accustomed to that special grouping of tones known as the Major Scale.

Ask the children whether we could build a major scale beginning on 5. Let them try. The teacher will write this scale on the board parallel with the scale built on 1, as in *Diagram 48* (second column), letting the children tell her what numbers to write and where to place them. They will all notice at once that there is something wrong when we come to 4. The interval 4 5 is not going to sound like 7 1. The 4 is too far from 5. Let the children work out for themselves what can be done to bring 4 nearer to 5, namely, we must turn *Fa* into *Fe* (4 into 4̣).

It will be a great mistake for the teacher to present this matter didactically. The whole point of the exercise is to let the children work the problem out for themselves. After they have done this, and to fix in their minds that the scale from 1 to 1̣ equals the scale from 5 to 5̣ provided we turn 4 into 4̣, let the children open their books and sing *Intonation Exercise 152a*, chanting the phrase on the first line as "*Sol* turns into *Do*," and that on the second as "*Sol* stays *Sol*."

Intonation Exercise 152 a and b. This exercise brings out still more clearly the resemblance between the two scales, C major and G major, and to make the resemblance more striking it is best to take the two scales on the same pitch, as is done in this exercise.

After singing these exercises the children will realize that the two scales sound exactly alike. Explain to them that both of these are Major Scales, and tell them what constitutes a major scale is that the small intervals come between the third and fourth tones and between the seventh and eighth tones. It is important that the teacher should give these explanations only after the experiments have been made. In all the theoretic work, the curiosity of the class must be aroused before the explanation is given.

Intonation Exercise 152c illustrates on the staff what the previous exercises have illustrated in numbers. We are now ready to introduce the key signature of the Key of G, and to let it replace the C Clef. Explain to the children that when *Fe* is a leading note throughout a melody we write a sharp at the beginning of each line of music. This means that all through the composition, wherever we see the

note *Fa*, we sing it *Fe*, and that the note above *Fe* will sound like *Do*—in other words, that our *Sol* has become *Do*. Use the hand chart and exercise the children in the Key of G, using the C Clef and the modern signature (G Clef with one sharp) alternately until both signatures are equally familiar. Then let them open their books at *Staff Exercise* 115 and look at it silently. Ask the class where we should place the C Clef in this melody. Let them sing *Exercise* 115 very slowly and in strict time.

Rhythm—6/8 time. Write on the board *Rhythmic Exercise* 86. Explain to the children that three notes may be sung to a single beat. When that happens we place the three notes under a horizontal line. Each of the measures in *Rhythmic Exercise* 86 has two beats, and each of the beats has three notes. Show the children how to do it, naming the tones but not singing them. Let them sing the exercise, beating time. The teacher may tap on the board the subdivisions of the beat so that they shall be produced evenly, but the children should beat—not six—but *two*; (a down beat and an up beat) to each measure. Let them then go through the exercise once, reciting the names of the notes while beating time vigorously. Let them then repeat the exercise, singing and beating time softly.

Modulation. Explain to the children that when the position of *Do* changes during the course of a melody we call this a modulation. When *Sol* turns into *Do* we call it *S'do*, and this change is called a modulation into the dominant (or into the *Sol* family). Ask some of the pupils to write on the board a modulation into the dominant. Let them open their books and sing *Intonation Exercise* 153. The key note should be struck, and they should then be given time to hear the first four measures clearly. They should then look up from their books and sing them. The note which forms the fourth measure should be called *S'do* at once, that there may be no hesitation in starting the fifth measure with the new *Do* in strict time. The same should be done in Measure 8 where the note should be called *D'sol*.

CHAPTER THREE

After placing the voices with the exercises of the First and Second Year, practise *Vocal Exercise Number 21*, Third Year.

Theory. Write on the board the diagram of the Major Scale (*Diagram 47*). Explain that the step between a tone and the tone that lies next to it in the scale is called a *second*. Let the children sing the scale and make up their minds whether all seconds sound alike. They will already have discovered the existence of two small seconds. Let them review the seconds so that they are thoroughly familiar with the large seconds and the small seconds and the positions of each in the major scale.

[A chart of the piano keyboard will be of great help in picturing these intervals.]

Thirds. Explain that the step from one tone to the tone next but one in the scale is called a *third*, as, for instance, 1 to 3, 2 to 4. Let them sing the scale in thirds and decide whether all the thirds sound alike. They will discover that some are large thirds and some are small thirds. They should stop after each third to discover whether it be a large third or a small one (1 to 3—large; 2 to 4—small; etc.). Write on the board as a model for all large thirds the interval 1 to 3. Write as a model for all small thirds the interval 6 to 1. Let the children decide how many seconds there are in a third. Let them work out how many seconds are contained in a large third and of what kind, and how many seconds are contained in a small third and of what kind. Then write the rule on the board: "A large third is made up of two large seconds. A small third is made up of one large second and one small second." Let them go up the entire scale of thirds to prove whether this is true.

Open the books at Page 8 and sing the *Bohemian Carol*. Let the children pick out the large and small thirds in the melody. Let the children write phrases on the board containing, for instance, two large thirds and one small one, one small third and three large ones, etc.

Rhythmic Exercise 88. Write the first line of this exercise on the board and let the children sing it, beating time vigorously. The teacher should be careful that they feel the three units in every beat whether the beat be composed of three tones or of a single prolonged tone. The tendency to over-emphasize these multiples of the beat can be corrected and, as it were, smoothed out as soon as the ternary division of the beat is clearly established in the children's consciousness. Then let them sing from their books *Rhythmic Exercise 88*. The teacher may even permit the children to tap the time lightly with their pencils on their desks while they sing this exercise, allowing them to tap the three units to each beat until these units are very clear in their minds.

The *Noel Bisantin* should be sung at sight slowly, but in strict time, without beating time, but simply feeling the rhythm. This can be done without difficulty if a good foundation has been laid in the study of *Rhythmic Exercise 88*. *Exercise 88*

should be practised carefully for several days before the *Noel Bisantin* is attempted.

Staff Exercises 116 and 117 should be prepared as follows: Write the new position of *Do* on the board in numbers and then in notes, placing the C Clef as it is in *Staff Exercise 116*. Explain briefly that hitherto *Do* has always been on a line. Now we are going to put *Do* in a space. Following the teacher's pointer, the children should sing the scale in its new position, then the tonic chord, the compass exercise, etc. Next, use the hand chart, placing the C Clef on the first space, and let the children sing simple intervals such as those of the three chords in the Key of F. Then open the books and sing *Staff Exercise 116c and d* and *Staff Exercise 117*.

Modulation. The melody by Brahms, Page 9, modulating into the dominant, is given in two forms: first, in numbers, using *Fe* wherever needed; secondly, on the staff, using the modulating syllables and the movable clef to indicate the modulation. The melody is given in both forms to show that the same sounds can be produced by both sets of symbols. Accompaniment, Page 49.

Prayers. *An Act Of Faith* should be sung in the Key of C. The children should read at sight both words and melody together. Give them time between each phrase to hear mentally the phrase, following with both words and music.

An Act Of Hope should be taken in the Key of G and *An Act Of Love* in the Key of C. They should be studied in the same manner as *An Act Of Faith*. Accompaniments, Pages 50-52.

CHAPTER FOUR

Vocal Exercises as in Chapter Three. Add *Vocal Exercise Number 22*.

Theory. The study of *fourths*. These should be worked out in the class by the same process as the thirds, namely, let the pupils determine for themselves how many seconds there are in each fourth and which of them are large and which of them are small. When they discover the one fourth which is larger than all the others (4 to 7) fix this in their ear that they may notice how ugly and harsh it is. Explain to them that in music ancient writers tried to avoid using it because it sounded so ugly. Then give the rule: "All fourths are alike, but this one. They are composed of two large seconds and one small one and are called perfect fourths. This one ugly fourth which has three large seconds in it is called an augmented fourth or sometimes a tri-tone, because of the three big tones it contains."

[This will be very clear to those children using the keyboard chart.]

Turn back to *Intonation Exercise 146* and *147* of Music-Second Year. Let the children sing them through once to fix in their minds the fourths. Then place *Diagram 49* on the board. Divide the class into halves—one half will sing the lower note of each fourth, and the other will sing the upper note in response to the teacher's pointer. Let the teacher be careful to confine herself approximately to the range of an octave. For instance, study the fourths 1 to 4, 2 to 5, 3 to 6, 4 to 7, 5 to $\dot{1}$, in the Key of D. Then, later, take the intervals 5 to $\dot{1}$, 6 to $\dot{2}$, 7 to $\dot{3}$, $\dot{1}$ to $\dot{4}$, in the Key of G. Let her not make the transition from one key to another abruptly, as it might cause confusion. The children should not know that any change has been made, but the teacher should take this precaution lest the range should be too great for the children's voices. In practising these fourths the children should be able to sing the top note when they hear the lower note and, vice versa, they should be able to sing the lower note when they hear the upper one.

Sing from the books *Rhythmic Phrases*, Page 12, and the *Gregorian phrases* that follow. The latter give valuable illustrations of the use of fourths. They are so brief that in most cases they should be visualized as a whole and sung with eyes lifted from the books. Page 14—the *French Folk Song*—contains a number of fourths and the children should point them out. Let the children compose melodies bringing in intervals of the fourth.

Prayer. An Act of Contrition. The 6 should be on the second space of the staff (as in the Key of A minor). The Prayer should be studied with words and music combined from the beginning. Accompaniment, Page 53.

CHAPTER FIVE

Vocal Exercises as in Chapter Four. Add *Vocal Exercise Number 23*, Third Year.

Study of fourths and of 6/8 time as in Chapter Four.

Song: *The Sin of Adam*, Page 16; Accompaniment, Page 54.

CHAPTER SIX

Vocal Exercises as in Chapter Five. Add *Vocal Exercise Number 24*.

Study of Fifths. Proceed as in the study of fourths. Let the children discover for themselves that all fifths contain three large seconds and one small second with the single exception of the fifth between 7 and 4, which contains two large seconds and two small seconds and is called a "diminished fifth." The others are called "perfect fifths." The diminished fifth is considered ugly, like the augmented fourth.

Sing *Intonation Exercise 145* from the Second Year Chart to fix the fifths in the children's minds. Then write on the board *Diagram 50*, treating it precisely as *Number 49* and dividing it into halves, the first half to be sung in the Key of D and the second in the Key of G.

Staff Exercise 119 should be written on the board. The children should sing the exercise from the numbers and then from the notes on the staff. Let them compare the two forms of notation and themselves write on the board the note that corresponds to one beat in 6/8 time, using these various time values. Then open the books at Page 18 and read at sight slowly, but in strict time, *The Three Captains*.

In studying the song, *The Miller Of The Dee*, Page 19, let the children hear mentally the first line with both words and music, and then sing it. Give them plenty of time to hear it mentally. Treat each phrase in the same manner. Accompaniment, Page 55.

CHAPTER SEVEN

Vocal Exercises as in Chapter Six. Add *Vocal Exercise Number 25*, Third Year. Great care must be taken lest in singing the latter exercise the voices should lose their resonance and slip back into the throat. In that event the teacher should return to the exercises on *Noo* until the fault is corrected.

Study of thirds and fifths. Place *Diagram 51* on the board. Exercise the children in singing promptly any third or fifth the teacher points to. Let her give for instance, such phrases as the following:

| 1 3 1 5 3 5 1 3 5 1 5 3 | 2 6 4 6 6 2 4 2 6 4 6 2 | etc.

and so on throughout the exercise. Sing *Diagram 51* in the Key of D. Study *Diagram 52* in the same manner, but sing it in the Key of G.

Rhythmic Exercise 91 should be written on the board. The second line should be sung as follows:

	1	2	3	.	2	1	
	Do	re	mi	i	re	do	

etc., with a slight accent on the syncopation represented by "i."

Open books at Page 21. *The Apostles' Creed* should be read at sight in the Key of C, words and music simultaneously. Give the children time between each phrase to hear inwardly the phrase ahead. Accompaniment, Page 56.

Intonation Exercises 155 and 156 should be read at sight from the books slowly but evenly, with a slight pause between each group of five notes, during which the children will mentally hear the next group of five notes. Each group should be sung with eyes lifted from the printed page.

Theory. Let the children point out the fifths and thirds in *The Brave Irish Lad* and tell which are large and which are small.

CHAPTER EIGHT

Vocal Exercises as in Chapter Seven.

Modulation. Write on the board the first line of *Intonation Exercise 157*. Let the children chant the words "Re turns into Do" at the end of the second measure. They will repeat this phrase six times modulating each time one whole tone (C to D, D to E, E to F sharp, F sharp to G sharp, G sharp to A sharp). Then open the books beginning again on the tone C and let the children sing the exercise from beginning to end, substituting the modulating syllable R'do for the phrase "Re turns into Do," thus:

	1	1	2	
	Do	Do	R'do	

The rest of the exercise can be sung directly from the books, using at first the phrases "Mi turns into Do" and "Fa turns into Do," and then substituting the modulating syllables M'do and F'do. In the former case we modulate each time a major third (C to E, E to G sharp), and in the latter case we modulate each time a perfect fourth (C to F, F to B flat). These changes of pitch need not be pointed out to the children. It is sufficient for them to sing what is written.

Intonation Exercise 159 repeats in staff notation what has already been studied in numbers and adds the return into the original key by means of the modulating syllable S'do (second line, second measure.) It would be well for the teacher to use the hand chart and the movable C Clef to make this modulation thoroughly familiar.

Melody, Carissimi, Page 24 should be sung slowly, allowing at first a considerable pause at each modulation so that the children may have time to grasp mentally the new tonality. The Accompaniment will be found on Page 58, but the children should not hear it until they have worked out the melody for themselves.

Rhythmic Exercise 92 should be written on the board only in case difficulty is experienced in singing it from the books.

Hymn to the Holy Ghost. Page 26. Accompaniment. Page 59.

CHAPTER NINE

Vocal Exercises as in Chapter Seven. Add *Vocal Exercise Number 26*, Third Year.

Theory. *Sixths* should be studied by the same method as fourths and thirds, drawing the children's attention to the large sixths and the small sixths and to the number and kind of seconds which make up these sixths. Place *Diagram 53* on the board and study it in the Key of C. Place *Diagram 54* on the board and study it in the Key of G. When the sixths are thoroughly familiar, turn one upside down and let the children discover for themselves that when you reverse a sixth you make a third ($1 \text{ to } 6 = \text{a sixth}$, $1 \text{ to } \bar{6} = \text{a third}$). Also let them discover for themselves that a *big sixth* turned upside down will make a *small third*, and a *small sixth* turned upside down will make a *big third*. These discoveries should be made almost in the spirit of play and not at all didactically.

[Let the children pick out these intervals on the keyboard chart.]

Melody from *Don Juan*, Page 28. Accompaniment, Page 60.

Prayer: *The Confiteor*, on Page 29, should be sung with *Do* on the second line of the staff as in the Key of G. In reading the fifth line of the Prayer where a modulation occurs (*D'sol*) the melody should be taken once or twice without words, but the rest of the Prayer can be read with words and melody together. Accompaniment, Page 62.

CHAPTER TEN

Vocal Exercises as in Chapter Nine. Add to *Vocal Exercise 25*, at the end of each long *A-a-a* the word "Adoremus" very slowly on the same breath as the *A-a-a*, being careful not to change the placing of the tone in pronouncing these syllables.

Study of *Ten*. All flats, with the note below it make a melody similar to 4 3. Let the children sing 3 4 3 several times and then, at the same pitch, sing the melody 6 ♯ 6. These figures should be written on the board.

Write on the board *Intonation Exercise 162*, introducing ♯ 6 in its proper relation to the other tones of the scale. Then open the books at Page 31 and sing the Rhythmic Phrases, etc.

Rhythmic Exercise 94, Page 32, introduces a rather difficult syncopation in the third and fifth lines. It would be well for the teacher to write Lines 2 and 3 on the board for the children to sing while beating time audibly. At a later lesson she can write Lines 4 and 5. When the children read the whole exercise from the books they should tap with their pencils the multiples of the beat.

O Come All Ye Faithful, Page 33, and *Adeste Fidelis*, Page 34. Accompaniment, Page 64.

CHAPTER ELEVEN

Vocal Exercises as in Chapter Ten.

In studying $\dot{1} \text{ } \flat 6$ the teacher will be careful that the tones be rendered absolutely in tune. To secure this the children must always sing mentally, $\dot{1} \text{ } \flat 7 6$.

The tendency of children and teacher is to omit using the help note too soon and thus form the habit of a faulty intonation.

Theory. Write the diagram of the major scale on the board as in the first column of *Diagram 55*. Ask the children to write a major scale beginning on 4. They will write it as in column 2 of *Diagram 55*. Let them find out for themselves what is wrong with the 7. They will see it is too far from 6 and that we have a big second instead of a small second. We must bring 7 nearer to 6. Let them discover for themselves that they can bring it nearer to 6 by turning 7 into $\flat 7$. Then give the rule: "We can build a major scale on 4 by turning 7 into $\flat 7$ just as we can build a major scale on 5 by turning 4 into $\flat 4$." Open the books at Page 36 and sing *Intonation Exercise 165a* in order to accentuate the resemblance between the phrase

| 1 2 3 4 5 | and | 4 5 6 $\flat 7$ $\dot{1}$ |

The children should sing these two phrases on the same pitch.

Intonation Exercise 165b deals with the upper part of the scale and with the tonic chord, bringing out the likeness between the scale in the Keys of C and of F, in the same manner.

Staff Exercise 120 gives us $\flat 7$ on the staff. This should be placed on the board with the $\flat 7$ above it. We should now introduce the key signature for the Key of F and let it replace the C Clef. Explain to the children that when $\flat 7$ occurs all through a melody we write the flat at the beginning of each line of music. This means that throughout the composition, wherever we see the note 7, we sing it $\flat 7$. It is the fourth tone of a major scale built on F. Four notes below we will find our *Do*. Let them open their books at Page 37, *Staff Exercise 120*, and they will see the Key of F represented, first, by means of the C Clef, secondly, by means of the modern key signature. The teacher should exercise the children in using the Key of F with modern key signature, by means of the hand chart.

Intonation Exercise 166 brings out the resemblance between the scales of C and F. When the children have thus had practical experience of this resemblance, give them the rule, namely: "A scale built on 4 sounds just like a scale built on 1 if we change 7 into $\flat 7$."

Questions for the class. When we see one flat near the G Clef on a line of music, where do we place the C Clef? When we see one sharp near the G Clef on a line of music, where do we place the C Clef? When we see neither sharp nor flat near the G Clef, where do we place the C Clef?

The Orange Tree, Page 38, should be read at sight, taking the melody by itself, as the new key signature will make it difficult to grasp words and music simultaneously at the first reading. Accompaniment, Page 65.

In studying *sevenths*, Page 38, the children should always hear mentally the octave and build down from the octave to the seventh. (See *Diagram 56*.) *Diagrams 56 and 57* should be written on the board; the former should be sung in the Key of C, and the latter in the Key of F.

The Angel Gabriel, Page 39. Accompaniment, Page 66.

CHAPTER TWELVE

Vocal Exercises as in Chapter Ten.

In studying *Intonation Exercise 167*, Page 41, the interval on the last line, 7 to 8, will only be sung in tune if the teacher requires absolute silence on the part of the class while hearing mentally the help notes 1 and 6. The children should never be allowed to guess at this interval, but must be given time to hear the help notes mentally.

Melody, Brahms, Page 42. *Accompaniment*, Page 67.

Rhythmic Exercise 95, Page 42, should be carefully studied before singing the *Ancient French Air* that follows. In studying the Rhythmic Exercise the children should tap the multiples of each beat with their pencils (giving each measure six taps). The teacher may find it necessary to write the second and third lines on the board as the time is extremely difficult. If *Rhythmic Exercise 95* has been carefully prepared during several days, the children should be able to sing the *Ancient French Air* smoothly and easily, feeling the rhythm without beating it.

Shepherds In the Field Abiding, Page 43. *Accompaniment*, Page 68

CHAPTER THIRTEEN

Vocal Exercises as in Chapter Ten. Add *Vocal Exercises Numbers 26 and 27.*

Write *Diagram 58* on the board. This diagram gives a sense of the structure of the minor scale and is similar to the diagram used in the First Year to bring out the structure of the major scale. The strong tones of the chord lie in the center column, and the weak tones are placed at the sides. Continue to exercise the children with this diagram for three or four weeks. Begin as follows:

A. Sing the minor scale up and down and pointing to the diagram.

B. Sing the chord up and down as represented by the middle column of figures.

C. Sing the compass exercise of the minor scale as follows after at least a week's time:

| 6 7 6 6 7 1 1 2 1 1 2 3 3 4 3 3 4 5 6 6 5 6 |

and then in the same manner,

| 6 7 6 | 1 2 1 | 3 4 3 | 6 5 6 |

Practise the above groups of tones, taking them out of their proper sequence, as, for instance,

| 6 7 6 | 3 4 3 | 6 7 6 | 6 5 6 | 3 4 3 | 6 5 6 | 1 2 1 | etc.

Give ear tests, dictation, etc., on these intervals.

In singing *Intonation Exercise 168* insist that the children shall hear mentally the help note 5 between the 3 and 4. Otherwise the interval will not be sung strictly in tune.

On Page 45, the *French Folk Song* of the Twelfth Century presents only one difficulty, namely, beginning the melody on the last of the three units of the second beat. This difficulty should be prepared in advance on the board and should be thoroughly learned once for all so that other melodies beginning in the same manner may present no difficulty.

Rhythmic Exercise 96 should be written on the board so that the children's hands may be free to beat time. The syncopations in this exercise are difficult, and the teacher's pointer will help the children to overcome these difficulties.

Intonation Exercise 170, a and b, brings out the dominant of the minor scale and measures each tone in the scale from that dominant.

Summer Is A-Coming In, Page 96. Accompaniment, Page 68.

CHAPTER FOURTEEN

Vocal Exercises as in Chapter Thirteen.

Intonation Exercise 171 and 172 should be sung from the books, the teacher insisting that the help notes should really be heard inwardly. She can easily tell whether the children are guessing at the intervals or really finding them through the help notes.

Continue to exercise the children on *Diagram 58*, stressing the chords, as for instance:

| 6 1 3 1 6 | 7 2 4 2 7 | 1 3 6 3 1 | 2 4 2 7 6 |
| 6 3 1 3 6 | 5 4 2 4 5 | 6 3 1 3 | 4 2 7 4 | 3 1 6 1 |
| 2 4 2 7 6 | etc., etc.

The teacher will remember to use ear tests, dictation, original phrases by the children, etc.

Rhythmic Exercise 97. $9/8$ time is studied precisely as $6/8$, only using three beats as in $3/4$ time instead of two beats. *Rhythmic Exercise 97* should be written on the board. Two lines at a time are sufficient.

Theory. The Minor Scale. The children are familiar with the sound of the minor scale and its general character, but have never studied its structure. Ask them to sing the minor scale slowly and observe at what points the large seconds occur and at what points the small ones. They will discover for themselves that the small seconds are between 7 and 1, 3 and 4, 5 and 6; that is to say, between the second and third tones of the scale, the fifth and sixth tones, and the seventh and eighth tones. This will appear clearly on writing *Diagram 59* on the board. Draw the children's attention to the one very large interval that occurs in the minor scale between 4 and 5—that is, between the sixth and seventh tones of the minor scale—an interval larger than any that occurs in the major scale. Let the children count out this big interval for themselves (4 to 5—a large second, 5 to 5—an extra small step). This big interval is called an "augmented second." Therefore, in the minor scale we have always three small intervals occurring between the second and third, the fifth and sixth, and the seventh and eighth tones of the scale. We have, besides that, one enormous interval between the sixth and seventh tones. Let the children look at *Diagram 60* in their books, that they may compare the structure of the major scale with that of the minor. Tell them that the reason the minor scale sounds so different from the major is because of the different positions of those small seconds. After the children have worked a day or two on *Diagram 58 and 59* (the former for the ear and the latter for the eye), they should be able to answer the questions on Page 49 of their Primers.

[The keyboard chart will be very valuable in studying the structure of the minor scale.]

In singing *The Owl and The Pussy Cat*, Page 49, choose individual children to impersonate the owl, the cat, and the pig. Pay particular attention that the crescendos and diminuendos be rendered smoothly and beautifully without any change in the quality of the tone as it increases and diminishes. Accompaniment, Page 70.

CHAPTER FIFTEEN

Vocal Exercises as in Chapter Thirteen.

Arietta, by Antonio Lotti, Page 53. Accompaniment, Page 72. In singing this melody be careful to observe great smoothness and flexibility in the diminuendos, especially as it is the high note which is to be sung softly and lightly. The natural tendency is to stress the high note.

Staff Exercise 121 introduces a new position of *Do*. Write the first line and possibly the second on the board. Exercise the children with the hand chart, placing the C Clef on the second space (Key of A), giving them the scale up to 5 and down to 5; the tonic chord in this same position, etc. Then open the books at Page 54 and let the children read the last line of *Staff Exercise 121*, and the song *When the Field Was Green*. The modern key signature at the beginning of the line should not be mentioned at this time. The children will read the melody by means of the C Clef.

The *Ancient French Melody* on Page 54 depends entirely on a beautiful even crescendo and diminuendo in the voices. At the end of each phrase the voices should die away like an echo heard across the hills.

CHAPTER SIXTEEN

Vocal Exercises as in Chapter Thirteen. Add *Vocal Exercise Number 28*

Before singing *Intonation Exercise 178* review *Intonation Exercise 123a and b* from the Second Year. *Intonation Exercises 178 and 179* are difficult, but if the preliminary work with *Diagram 58* has been well done, the children should be able to read it off slowly but correctly. The teacher will, of course, allow plenty of time for the children to think ahead between each tone, as it were, forgetting the tone before and by means of the help note, thinking the tone ahead silently before singing it.

The Baby might well be arranged to alternate between a solo singer and chorus. Page 56. Accompaniment, Page 74.

CHAPTER SEVENTEEN

Vocal Exercises as in Chapter Sixteen.

Modulation into the Dominant Minor, Page 59. *Intonation Exercise* 183 should be written on the board and the modulation should be chanted on the tone of 3 as follows: "*Mi* turns into *La*"—later substituting the modulating syllable *M'la*.

The *Melody* by Bach, Page 59, Accompaniment, Page 75, brings out this modulation into the dominant minor and the return to the tonic, the latter by means of the phrase, "*Ia* turns into *Mi*" and then by the modulating syllable *L'mi*.

Rhythmic Exercise 98 in 9/8 time should be studied two lines at a lesson—not more. If the previous work has been well done, the children should be able to read this exercise from the books, tapping the nine units of each measure with their pencils, the teacher counting out loud "1 2 3," to represent the three beats. The *Ancient French Air*, Page 59, should not be attempted until *Rhythmic Exercise* 98 has been studied for several days.

CHAPTER EIGHTEEN

Vocal Exercises as in Chapter Sixteen.

The *Diminished Fourth*, as introduced in *Intonation Exercise 184*, will only be sung in tune if the children really hear inwardly the help notes. The teacher should encourage the children to count out the seconds that make up the interval and see why we call it a diminished fourth. Then let them turn the interval upside down; instead of 1 ♯ we will have ♯ 1 making an "augmented fifth" as in *Intonation Exercise 185*. The fact that a diminished interval reversed makes an augmented interval and an augmented interval reversed makes a diminished interval must not be announced didactically, but must be, as it were, discovered casually as an oddity by the children themselves.

Modulation into the sub-dominant minor. This is approached exactly as the other modulations, first by chanting "*Re* turns into *La*" followed by the syllable *R'la*, and in returning to the original key by the phrase "*La* turns into *Re*" followed by the syllable *L're*.

The *Melody* by Bach, Page 61, brings out this modulation, Accompaniment Page 76.

Hymn to the Guardian Angel, Page 62. Accompaniment, Page 77.

CHAPTER NINETEEN

Vocal Exercises as in Chapter Sixteen.

The *Augmented Fourth* and the *Diminished Fifth* are studied precisely as those in Chapter Eighteen.

In the Rhythmic Phrases at the bottom of Page 63 the modulation occurs $2 = 6$ and the next line begins on 5. The first time that this phrase is sung, the children should sing out loud the help note 6 at the beginning of the fourth line, so that they may find their 5 to begin the next sentence. After the first rendering they will be able to hear the transition mentally. In the *Ancient French Air*, Page 64, the only difficulty is to observe the pauses which are irregular. This air should be sung without beating time but feeling the pulsations inwardly, whether these be represented by separate tones, by prolongations of a tone, or by rests.

Rhythmic Exercise 100 introduces an altogether new type of rhythm—measures of two beats and of three beats alternating, as preparation for Gregorian rhythm. The tendency of the pupils will be to hurry the measures containing three beats so as to make them equal the measures of two, as though the former were like a modern triplet. This must not be allowed. Every tone in the exercise is of exactly equal duration, but the accents come sometimes every two notes, sometimes every three. It is not easy to beat time for this exercise. The whole phrase should be sung smoothly and lightly, each line on a single breath. The accents should be definite but extremely light.

The Folk Song, *Barbara Ellen*, illustrates this use of two beats and three alternating freely. The children should feel, as it were, an even pulsation running through the whole melody but with the accents occurring, not with mechanical regularity, as in the types of rhythm studied heretofore, but freely.

The Hymn, *O Tender Jesus*, Page 65, is based on a Gregorian melody and should be sung with the same even pulsations and light accents as *Rhythmic Exercise 100* and the Song, *Barbara Ellen*. The word accents alone are to be brought out as in speech, and even these very lightly. Accompaniment, Page 78.

CHAPTER TWENTY

Vocal Exercises as in Chapter Sixteen.

Modulation from Major to Minor and Minor to Major. This modulation is made precisely as all previous ones, namely, by chanting the words "*La* turns into *Do*" and substituting the syllable *L'do*, and for the return to the original key "*Do* turns into *La*" and then substituting the syllable *D'la*.

Melody, Bach, Page 67. *Accompaniment*, Page 80. After singing this melody, naming the notes, repeat it on the syllable *A-a-a*, singing it exactly as in the vocal exercises, taking each two measures on a single breath.

Before the children sing *Staff Exercise 125* use the hand chart with the C Clef on the second space in the Key of A. Then show them the modern key signature with three sharps and tell them that the *Do* is always just above the last sharp. In this case it would bring the *Do* up above the staff, so we take the *Do* an octave below and place the C Clef there. Exercise them by means of the hand chart with three sharps without the C Clef before asking them to sing from the books *Staff Exercise 125*.

CHAPTER TWENTY-ONE

Vocal Exercises as in Chapter Sixteen. Add *Vocal Exercise Number 29*.

Study of *Do* sharp (♯) called *De*. A sharp with the tone above it makes the same melody as 7 1. Let the children sing 1 7 1. Then on the same pitch sing the melody 2 ♯ 2. Then let the children open the books at Page 69 and sing *Intonation Exercise 196*.

Rule for singing sharps: When singing a sharp insist that the children should always hear mentally the tone above it. Thus, never let them simply sing ♯ but always think mentally of 5 ♯ 5. Never let them simply think of ♯ but always of 6 ♯ 6. In the same way they should never simply think of ♯ but of 2 ♯ 2. This will insure their singing the sharp absolutely in tune.

After the children have sung the Rhythmic Phrases on Page 69 ask them what 6 7 ♯ sounds like. Let them sing it two or three times up and down and they will at once perceive its likeness to 1 2 3. On Page 70 we have the first five tones of the Major Scale on 6.

Melody by Bach, Page 70, Accompaniment, Page 81. In singing this melody give the children plenty of time to pause and think ahead the modulating syllables on the third and fourth lines (*M'la, D're* and *L're*). In repeating the song a second time, however, the whole melody must be sung strictly in time without any interruption where the modulations occur. After this melody has been studied with the names of the notes, repeat it, taking each phrase on a single long *A-a-a* as in the vocal exercises.

Rhythmic Exercise 101, The Bold Fisherman, Accompaniment, Page 82. The directions given for the singing of *Barbara Ellen* in Chapter Nineteen apply to this melody.

Staff Exercises 126 and 127 introduce 12/8 time. They should be sung first in numbers and then from the staff notation. The only difference between 12/8 and 9/8 time is that the children beat four beats as in 4/4 time instead of three beats as in 3/4 time.

Gethesemane, Page 71, Accompaniment, Page 82.

Theory. Build a major scale on 2. Write on the board the first column of *Diagram 61*. Let the children themselves build the scale, beginning with 2 as in the second column of *Diagram 61*. They will discover that two tones are not in their proper places; the 4 and the 1 are both too low. Let them work out the remedy for themselves—the 4 will have to be turned into ♯ and the 1 into ♯. With these two changes we will have a major scale beginning on 2. Let them read *Intonation Exercise 198*, singing the model phrases in the Key of E and the same phrases on the same pitch beginning with 2 instead of with 1, and so forth throughout the exercise. Then announce the rule: "A scale built on 2 is like a scale built on 1 if we turn 4 into ♯ and 1 into ♯." Therefore the key signature for the Key of D will have two sharps. Let the children sing from the hand chart with the G Clef and two sharps, using the C Clef and the key signature alternately.

CHAPTER TWENTY-TWO

Vocal Exercises as in Chapter Twenty-one. Add *Vocal Exercise Number 30*.

Sing *Intonation Exercise 199* and the *Rhythmic Phrases* that follow from the books. Ask the children what 6 ♯ 3 sounds like. They will realize that it sounds like 1 3 5.

Intonation Exercise 200 brings out the resemblance between a major scale built on 6 and the major scale built on 1. Let the children construct a major scale beginning on 6. Write it on the board, using *Diagram 62* according to the directions given in Chapter Twenty-one for *Diagram 61*. The children will realize why we have three sharps in the Key of A. We have had to change three notes by raising them—1 to ♯, 4 to ♯, and 5 to ♯—in order to get the typical intervals of the major scale.

Staff Exercise 128 brings out the key signature in the Key of A. The children should name the tones but should not sing them. The exercise is for the eye, as the range covered is somewhat large for the voices. The teacher should then supplement this exercise by using the hand chart, going from A up to E and from A down to E. After this preparation *Staff Exercise 129* should be sung at sight from the books.

Melody by Bach, Page 76, Accompaniment, Page 83. Two difficulties in this melody should be prepared ahead on the board, namely, the modulations which appear on the third and fourth lines. On the third line the modulation is "La turns into Re," but the next tone sung is *Mi*, and the modulating tone *Re* is merely, as it were, a help note. It should be rendered *L're*, and then after a brief pause the *Mi* should be sung. On the fourth line, the modulation is "Do turns into Sol," but the next tone is *Fa* and the modulating tone, *Sol*, is merely used as a help note. It should be rendered as described above. There is no real difficulty in either case, but these situations should be met ahead so that there will be no mental blur on the part of the children such as might occur were they to stumble on them accidentally. After singing this melody on the names of the notes, sing it on the sound A-a-a as in the vocal exercises.

Rhythmic Exercise 102 introduces alternate measures of three beats and two but with subdivisions of the beat in some of the measures. The teacher should count audibly | 1 2 3 | 1 2 | 1 2 3 | 1 2 |, and the children should tap the subdivisions with their pencils. In this manner they will be able to read the exercise from the books, but should any difficulty arise the teacher should write the exercise on the board. The *French Folk Song* on Page 77 is an example of these alternate measures of three beats and two.

The Passion, Page 77, Accompaniment, Page 84.

CHAPTER TWENTY-THREE

Vocal Exercises as in Chapter Twenty-two.

Chromatics. Study of sharps. In order to bring out the fact that a sharp with the tone above it produces the same melody as \flat 1, let the children sing the model on Page 79, 1 \flat 1, and on the same pitch the melody 2 \sharp 2. Sing again 1 \flat 1 and on the same pitch 3 \sharp 3, and so forth. The teacher will write on the board the names of the tones *Do, Re, Mi*, etc., and above those the names of the tones when sharpened: *De, Ra, Me*, etc., as on the top of Page 79. The children should learn the names of the sharps so that they can recite *Do, De, Re, Ra, Mi, Me*, etc., rapidly and without hesitation. Write on the board the chromatic scale in numbers 1 \sharp 2 \sharp 3 4 4 5 5 6 6 7 1. The children should name but should not sing the notes of this chromatic scale.

Then let them open their books and sing *Intonation Exercise* 202 slowly, with a distinct pause between each group of tones. For instance, 1 7 1 1 7 (pause; forget what has gone before. Think only of what is to come): 7 6 7 7 6 (pause), and so on throughout the exercise. The only difficulty of this exercise is keeping absolutely true to pitch, and unless it is thus sung perfectly in tune, it had best not be sung at all.

The second half of *Intonation Exercise* 202, Page 80, is far more difficult than the first half and had best be written, at least in part, on the board.

Intonation Exercises 203, 204, and 205 teach the children to find the tone \sharp from 3, from 4 and from 5. The teacher should insist on the help note 2 being heard mentally before and after the \sharp .

Modulation. *Intonation Exercise* 206 should be studied as all previous modulating exercises, first chanting "*La* turns into *Sol*" and "*Sol* turns into *La*" and then substituting *L'sol* and *S'la*.

The *Melody* by Bach, Page 81, Accompaniment, Page 85, illustrates this modulation. The two modulations on the third line should be prepared ahead on the board or by means of the hand chart. In the latter case put the C Clef on the leger line below the staff as in the Key of C, and at the modulation change the C Clef to the first space as in the Key of F, using the hand chart as given in the model below:



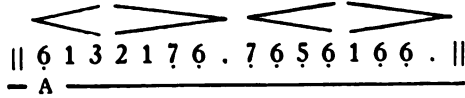
With this difficulty prepared ahead the children should open the books and sing the melody in sight.

Melody, by Schubert, Page 82,¹ Accompaniment, Page 86. At a first reading let the children sing out loud the three help notes at the end of the fourth line; also the help notes on the fifth line. After the first reading they should hear the help notes mentally.

¹In the Children's Manual there is a misprint on the fifth line, last measure. For 6 and 7 read 6 and \sharp . Consequently last line should be sung one octave lower than it is now printed.

CHAPTER TWENTY-FOUR

Vocal Exercises as in Chapter Twenty-two. Take as a Vocal Exercise the following phrase in the Key of A flat, A, B flat, and B.



Sing it on a single breath, observing the crescendo and diminuendo signs and being careful at the turning point in the melody that the placing of the voices and the tone quality should not change.

Intonation Exercise 208 should be written on the board, the teacher pointing to the help notes and being very particular to allow ample time for the children to hear mentally. In the last line especially the children will be tempted to guess at the intervals instead of working them out through the help notes.

Theory. Build a major scale on 3 called the Key of E. The process is exactly the same as in building up the other major scales and is described in previous chapters.

Diagram 64 of key signatures with sharps, Page 84. The children should be able to work this diagram out for themselves based on their previous knowledge of the principle underlying the key signatures. The teacher will write on the board the scale of C major as on the top line of the diagram. Under the second half of this scale she will begin the scale of G, the children telling her what tone to raise by a sharp and under each scale the key signature will be written. The children have already studied these signatures as far as four sharps. Let them think out for themselves the next position with five sharps, the next with six, the next with seven. They will thus have grasped the principle underlying all key signatures with sharps.

Melody, by Schubert, Page 85, Accompaniment, Page 88. At a first reading all the help notes should be sung out loud, and after that should be heard mentally.

Intonation Exercise 210 should be studied as all other modulating exercises, first using the words "*Mi* turns into *Do*" and "*Do* turns into *Mi*" and then substituting the syllables *M'do* and *D'mi*. The Rhythmic Phrases that follow illustrate this modulation.

Christ's Sacrifice is an ancient Irish melody with measures of alternate two beats and three. It should be sung very smoothly with definite but extremely light accents. Practice this melody on the syllable *A-a-a* as in the vocal exercises, taking each long phrase on a single breath, Page 86. Accompaniment, Page 90.

CHAPTER TWENTY-FIVE

Vocal Exercises as in Chapter Twenty-four.

In studying flats the teacher will insist that the children should always hear mentally the help note below the flat.

The *Gregorian phrases* on Page 87 should be sung using the names of the notes and when the intervals are familiar, should be sung rapidly and smoothly on a single long breath using the syllable *A-a-a*.

Melody by Bach, Page 87, Accompaniment, Page 92. After singing this melody on the names of the notes sing it on the syllable *A-a-a* as in the vocal exercises.

Staff Exercise 133, Page 88, introduces a new position of *Do* (Key of D). Write the scale on the board both in numbers and notes as on the first line of Exercise 133. Use the hand chart with the C Clef placed on the space below the staff and exercise the children in singing the scale, the chords, the compass exercise, etc., from 1 to i. Open the books at Page 88 and let them read at sight the second line of *Staff Exercise 133*.

Lauda Sion, Page 88, Accompaniment, Page 93. Study this hymn in sections, taking not more than two or possibly four verses a day. The study of this sequence will be continued during the following week.

CHAPTER TWENTY-SIX

Vocal Exercises as in Chapter Twenty-four.

The *Gregorian phrases*, Page 92, should be sung as those in Chapter Twenty-five. A new breath should only be taken when a bar occurs, or a comma, to allow for the taking of breath.

Intonation Exercise 214 brings out the likeness between the chords in the major scales of C and F, using the tonic and dominant chords. To make the likeness clearer we take the tonic chord built on 4 at the same pitch as the tonic chord built on 1, and the dominant chord built on 1 with ♯, at the same pitch as the dominant chord built on 5.

Theory. Study of the Key of D. Ask the children to place on the board a major scale beginning on 2. Turn back to *Staff Exercise 133* and ask the children how many sharps there should be in the key signature for a major scale built on 2. See *Diagram 61*, Page 72. Exercise them in the Key of D using the key signature and C Clef alternately.

A Song of Dawn, Page 94, Accompaniment, Page 96. When the children have sung this melody, ask them to suggest in what other figures we might have written it. Let them begin it, for instance, on 1; begin it on 5; etc. Of course they must supply sharps and flats where they are needed.

CHAPTER TWENTY-SEVEN

Vocal Exercises as in Chapter Twenty-four. Use as an additional Vocal Exercise the following in all keys chromatically, from A minor to E minor:



Melody by Morley, Page 96, Accompaniment, Page 97. Let the children sing the help notes out loud at the first reading and after that hear them mentally.

Hymn to the Sacred Heart, Page 96, Accompaniment, Page 98, should be sung using the names of the notes, then with words, and then on the sound *A-a-a*, taking each phrase on a single breath. This will give the smooth, even flow, free from all over-accentuation or jerkiness, which the melody demands.

CHAPTER TWENTY-EIGHT

Vocal Exercises as in Chapter Twenty-seven. Add *Vocal Exercise Number 31*.

Study of the sound called Meu. Let the children sing 3 4 3 and then on the same pitch 2 3 2. After they have sung *Intonation Exercise 218* and the *Rhythmic Phrases* that follow it, ask them what the melody 1 2 3 2 1 sounds like. They will immediately hear the likeness to 6 7 1 7 6—in other words, the first three tones of a minor scale. *Intonation Exercise 220* brings out this likeness still more strongly by giving the first five tones of the minor scale beginning on 6 and then repeating these tones on the same pitch, using 1 2 3 4 5. *Staff Exercise 137*, Page 99, Accompaniment, Page 98. At the end of the first line there is a note in parenthesis. It is the modulating note and is used simply as a help note. It does not belong in the melody. At a first reading the children should sing this note, calling it *M'la*, but, after that, they should be able to make the transposition silently, hearing the help note mentally. The same remarks apply to the note in parenthesis in the second line *F'do*. To repeat: The two notes in parenthesis do not belong in the melody. They are merely mental helps to make the modulation clearer, and they should not be sung at all when once the modulation is grasped.

Jesus. Thy Memory Divine, Page 100, Accompaniment, Page 99. This melody should be taken at the tempo of quiet speech, each phrase on a single breath. The three tones on the last syllable, third line, should be sung very quietly and smoothly and almost in a whisper as if the singer hesitated to let go of the syllable.

CHAPTER TWENTY-NINE

Vocal Exercises as in Chapter Twenty-eight.

Theory.—To build a minor scale on 3. The teacher will write on the board the typical minor scale, beginning on 6, and will ask the children to build a minor scale beginning on 3. They will see that, to make it conform to type, we will have to raise the 4 and the 2 (that is, the second and seventh tones of the scale) as in *Diagram 65*. Now turn immediately to *Staff Exercise 138* on the same page. The children will notice two scales that have a key signature of one sharp: the first one is G major; the second, E minor. Why has E minor got only one sharp in the key signature when we have just seen in *Diagram 65* that we have to raise two tones? Because the last tone raised to make the augmented interval in the minor is raised by using an "accidental" and is never put in the key signature. It is not put in the key signature because it is not a necessary part of the minor scale. Some minor melodies do not use it; for instance, *To Egypt*, and *The Cat And The Pigeon* (Music, Second Year), and *The Sin Of Adam* (Music, Third Year), are good examples of minor melodies without the augmented interval.

Let the children compare the structure of the major scale of G and the minor scale of E, which have the same key signature.¹ They will see these two scales in *Diagram 66*. It is, however, less important for them to get a visual picture of the two scales than to learn to use them. Use the hand chart with the key signature with one sharp. Let the children sing, in the Key of G, the scale, the chords, etc.; then without changing the key signature let them sing the minor scale, beginning a minor third below the major, and exercise them in the scale, minor chords, etc.

The New Pasch, Page 103, Accompaniment, Page 99. This melody should be studied as the *Lauda Sion*. Each phrase is extremely long and should be sung on a single breath. A quiet, even pulsation should be felt throughout the whole melody. The children should not hurry the melody where there are two tones or more to a single syllable, as, for instance, the 3 2 on the syllable "the" (first line), or the 7 6 5 on the word "sing" (second line). On the contrary, these prolonged terminations should be sung with a slight *ritardando* and very smoothly, like an after-thought.

¹The teacher will realize that the Major scale gets its character by the distribution of its semi-tones. The Minor scale likewise gets its character or individuality by the distribution of its semi-tones, and this regardless of where we may choose to place its basic note. It is the *relative* position of tones and semi-tones that make a scale major or minor. The modern key signatures are unsatisfactory inasmuch as they do not show us whether the composition is major or minor. They only show us where we are to place our 1 (or *Do*) and not whether the 1 or the 6 takes upon itself the character of a tonic. This latter fact we can only learn by studying the composition itself. Usually major melodies end on 1 and minor melodies on 6; usually the augmented interval which characterizes the minor scale will be shown by the presence of the accidentally raised 5, represented by a sharp or a natural according to the key signature. But neither of these rules is invariable, and to be certain one must see whether the melody centers around the major or minor chords.

CHAPTER THIRTY

Vocal Exercises as in Chapter Twenty-eight.

Study of ♭, called Leu. Let the children sing the melody | 3 4 3 | and then, on the same pitch, | 5 ♭ 5 |. Then open the books and sing *Intonation Exercises 227 and 228*.

Theory. To build a minor scale on 1. Write *Diagram 67* on the board and use it according to the indications given for *Diagram 65*, Chapter 29. The children will discover that two tones have had to be lowered by using flats. Now write on the board the scale of E flat major with its key signature of three flats. Write beside it the scale of C minor with the same key signature. See *Staff Exercise 138*, Page 102 (giving the Keys of G major and E minor in the same manner). Why has the minor scale of C got three flats when we have only had to lower two tones? Because, as we have seen in a previous chapter, the augmented interval between the sixth and seventh tones of the minor scale is never shown in the key signature. It is always raised, as it were, accidentally, in the course of the melody.

Use the hand chart with the signature of three flats to exercise the children in using the Keys of E flat major and C minor according to the description given in the previous chapter for the key signature with one sharp and study of scales of G major and E minor.

Staff Exercise 139 gives the different structure of the major scale on C and the minor scale on C, presenting it on the staff with the intervals made by use of flats and a natural and the resultant key signature of three flats. The reason for this key signature has already been explained in a preceding paragraph.

Melody, by Schubert, Page .08, Accompaniment, Page 100. Let the children sing the help notes out loud at the first reading.

Hymn To The Blessed Sacrament, Page 109, Accompaniment, Page 102. This melody should be rendered according to the directions given for the *New Pasch* in Chapter 29.

CHAPTER THIRTY-ONE

Vocal Exercises as in Chapter Twenty-eight. Add the following:



This should be rendered very smoothly and lightly in the Keys of C, C sharp, D, E, and F.

Study of flats used as chromatics. The model for all flats is the melody | 3 4 3 |, and the rule for singing a flat in tune is always to supply mentally the tone below it. Thus the children should never think only of ♭7, or of ♭3, or of ♭6, but always of 6 ♯ 6, or of 2 ♯ 2, or of 5 ♯ 5. To make it clear to the children that a flat with the note below it produces the same melody as 4 3 let them sing the exercise on Page 111, singing 3 4 3 and then, on the same tone, 1 ♯ 1 etc. The diagram for sharps and flats on Page 111 should be written on the board and the children should memorize the names of the flatted tones. The teacher should then write the chromatic scale with flats on the board and the children should name the tones rapidly. They should not sing these tones. The purpose of the exercise is to get facility in recognizing and naming the flatted tones. Then let the children open their books at Page 112 and sing *Intonation Exercise* 231 with pauses between each group of tones to give time to forget the group that has gone before and concentrate their minds on the group that is to come.

Staff Exercise 140 brings out the effect of a *Natural*. This is a new sign and should be written on the board. The effect of a natural is to cancel a flat or a sharp. A natural in a sharp key sounds like a flat, and in a flat key sounds like a sharp. In the first example it lowers the tone by cancelling the sharp; in the second example it raises the tone by cancelling a flat. The children will have to sing these examples to realize the effect of a natural. When they have sung the examples, teach them the rule: "A natural that cancels a sharp lowers the tone and makes that tone sound as though it had been flatted. A natural that cancels a flat raises the tone and makes it sound as though it had been sharped." Let the children write on the board examples of the use of a natural to cancel a flat or a sharp in the key signature.

Our Heavenly Father, Page 113, Accompaniment Page 103.

The Rose,¹ by Schubert, Page 114, Accompaniment Page 104.

Rhythmic Exercise 103 introduces a beat subdivided into four units. This exercise should be put on the board and the children should beat two beats to a measure. The teacher, with her pointer, should tap the subdivisions to the beat at a first rendering. As soon as the children have grasped the principle it should be unnecessary to tap these subdivisions.

¹ In the Children's Manual two misprints occur on Line 6. In Measures 1 and 2 the 7 should read 7. On Line 12 eliminate 1 = 3. Make last note on line read 3 (instead of 5). On Line 13 first note will read 3 = 5. Until these errors are corrected in another edition the teacher should see that the children's books are marked in this way.

CHAPTER THIRTY-TWO

Vocal Exercises as in Chapter Thirty-one.

Let the children sing *Intonation Exercise 234* from their books. The second line demands a good deal of concentration in following the help notes, and in the event of its proving too difficult the teacher should write this second line on the board. Let the teacher be certain that the children hear each one of these help notes mentally. Otherwise the exercise will not be sung in tune.

Theory. To build a minor scale on 2, *Diagram 68* should be used in the manner already indicated for *Diagrams 65 and 67*.

In *Diagram 69*, we have, side by side, the two scales which use the key signature of one flat. In the scale of D minor we should have to use a sharp as well as the flat in order to get the augmented interval between the sixth and seventh tones, but this sharp does not appear in the signature but is written into the melody as an accidental. See *Staff Exercise 141*.

Use the hand chart with key signature of one flat and exercise the children alternately in the Key of F major and the Key of D minor.

Rhythmic Exercise 104 should be sung slowly at first and in strict time, the children tapping with their pencils the subdivisions of each beat, and whether a beat contains four short notes, two longer notes, or one single long note, they should tap each beat as though each contained four subdivisions. After the Rhythmic Exercise has been studied in this way it should be sung once more without tapping the subdivisions of the beat but beating time

	1	2		1	2		evenly and softly.
	down	up		down	up		

The *French Folk Song* on Page 117 should not be sung until *Rhythmic Exercise 104* has been studied for several days and mastered. Then the song should be sung at sight without beating time but simply feeling the rhythm.

Staff Exercise 142 illustrates the effect of a natural in a melody with signature in flats. In this case it is the fourth that is raised and makes the melody sound like 5 \sharp 5. The effect of a natural has already been explained in a previous chapter and this melody expresses it both in numbers and on the staff, although it will already be clear to the children merely from the sound of the melody that a natural, when used to cancel a flat in the key signature, produces the same effect as a sharp under ordinary circumstances.

Peace, It Is I, Page 117, Accompaniment, Page 108.

CHAPTER THIRTY-THREE

Vocal Exercises as in Chapter thirty-one. Add the following:



The whole point of this exercise, which should be sung on a single breath, is to sing the first tone full and the second one very light, yet there should be nothing jerky in the change and the placing of the voices should remain absolutely unchanged.

Staff Exercise 143 introduces in staff notation four units to a single beat. *Rhythmic Exercise 105* prepares this exercise in numbers. *Noel Breton*, on Page 119, should not be sung until *Staff Exercise 143* has been mastered.

Staff Exercise 144 gives a melody, first in the Key of F and then in the Key of G. In the first example the raised fourth (making a modulation into the dominant) is produced by means of a natural; in the second example it is produced by means of a sharp. In the first example the lowered seventh (third line) is produced by means of a flat; in the second example (third line) it is lowered by means of a natural. Let the children compose phrases raising or lowering tones by means of naturals, sharps and flats. Let them take a melody from their Manual written in a key with sharps and transpose it into a key with flats, and vice versa.

Morning Hymn, Page 120, Accompaniment, Page 109.

CHAPTER THIRTY-FOUR

Vocal Exercises as in Chapter Thirty-three. Add the following:



This exercise should be sung in a single breath, the diminuendos and crescendos being made very smoothly and without the slightest waste of breath.

Study of Flats as Chromatics. *Intonation Exercise 239* can be studied from the books provided sufficient pauses are allowed between the groups of notes for the children to really hear mentally the help notes, forgetting during the pause the preceding group sung and hearing before-hand the group that is to follow.

Diagram 69, giving the key signatures with flats, should be worked out by the children themselves precisely as was *Diagram 64* representing the sharps. The teacher should then use the hand chart exercising the children in placing the C Clef when they see the various key signatures and, conversely, supplying the key signatures in flats when they see the position of the C Clef. Then give them the rule: "The last of the flats in a key signature is always on the fourth of the scale. To find the new 1 (or Do) count down a perfect fourth from the last flat."

Vesper Hymn, Page 124, Accompaniment, Page 109.

CHAPTER THIRTY-FIVE

Vocal Exercises as in Chapter Thirty-four.

Rhythmic Exercise 108 should be written on the board. The first line should be rendered:

1	1	2	3	3	4
Do	do	re	mi	mi	fa

The second line

1	.	2	3	.	4
Do	-	o	re	mi	- i fa

that the value of the dotted note may be clearly felt.

Staff Exercise 145 repeats in staff notation the rhythmic figure given in numbers in *Rhythmic Exercise* 108.

Rigaudon should not be sung until these two exercises have been thoroughly mastered.

Lullaby of The Brook by Schubert, Page 126; Accompaniment, Page 110.

A Hymn for Pentecost, Page 127; Accompaniment, Page 111.

CHAPTER THIRTY-SIX

Vocal Exercises as in Chapter Thirty-four.

Rhythmic Exercise 109 should be read directly from the book. The *Alsatian Folk Song* on the same page should not be sung until the *Rhythmic Exercise* is thoroughly mastered.

Alla Trinita Beata, Page 129, should be sung in the key in which it is written, and then the children should transpose it and write it out in the Key of C and in the Key of G.

Melody From Don Juan, Mozart, Page 129, Accompaniment, Page 112. Prepare ahead on the board the modulation on the fourth line (second measure) as the modulation and the time are both difficult at that point.

Hymn To The Holy Cross, Page 130, Accompaniment, Page 114

Christmas Song

(Music-Third Year, Page 9)

BRAHMS*Con moto*

The first system of musical notation for 'Christmas Song' by Brahms. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 3/4 time, starting with a treble clef and a key signature of one sharp. The piano accompaniment is in the same key and time, with a grand staff (treble and bass clefs). The tempo is marked 'Con moto'.

The second system of musical notation for 'Christmas Song' by Brahms. It continues the vocal line and piano accompaniment from the first system. The vocal line is in G major and 3/4 time. The piano accompaniment is in the same key and time, with a grand staff (treble and bass clefs).

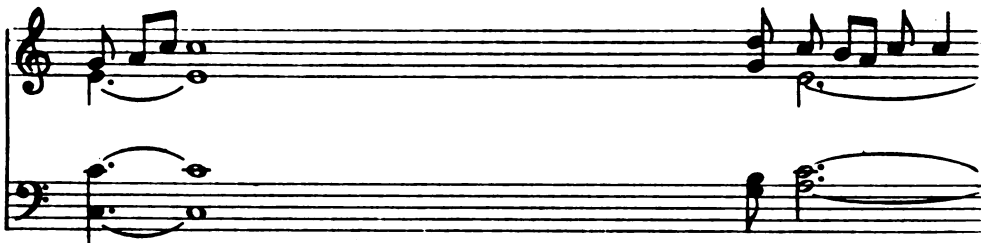
The third system of musical notation for 'Christmas Song' by Brahms. It concludes the vocal line and piano accompaniment. The vocal line is in G major and 3/4 time. The piano accompaniment is in the same key and time, with a grand staff (treble and bass clefs). The system ends with a double bar line.

An Act of Faith

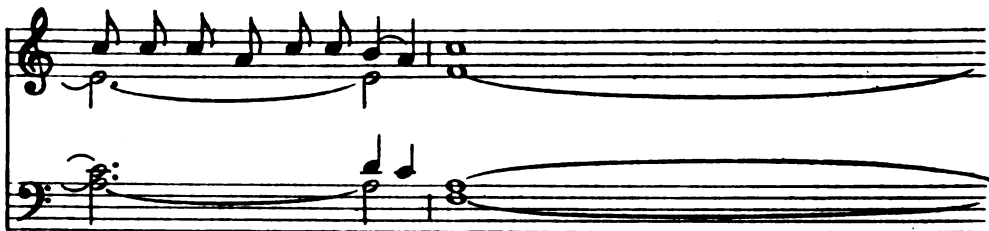
(Music- Third Year, Page 10)



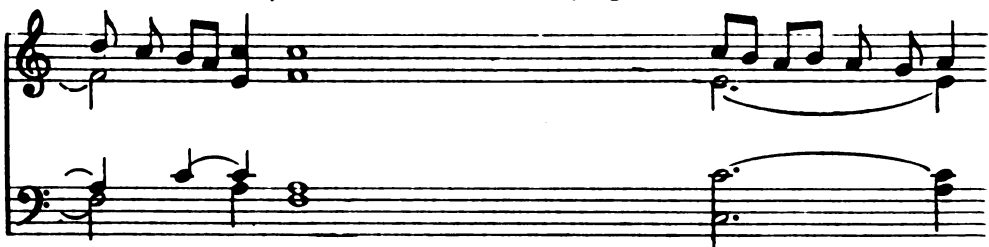
O my God, I firmly believe that Thou art one God in Three Di-vine Per-sons,



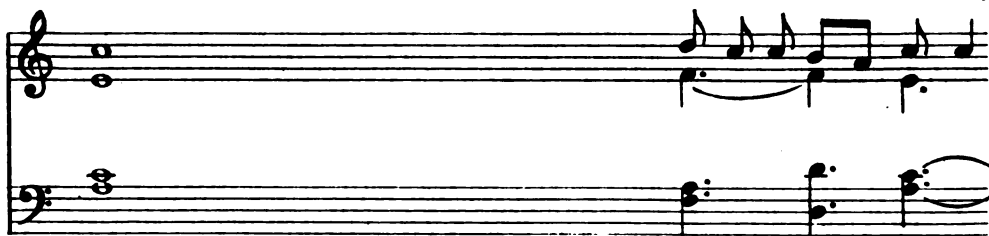
Fa-ther, Son and Ho-ly Ghost: I believe that Thy Divine Son became Man, and



died for our sins, and that He will come to judge the liv - ing and the dead.

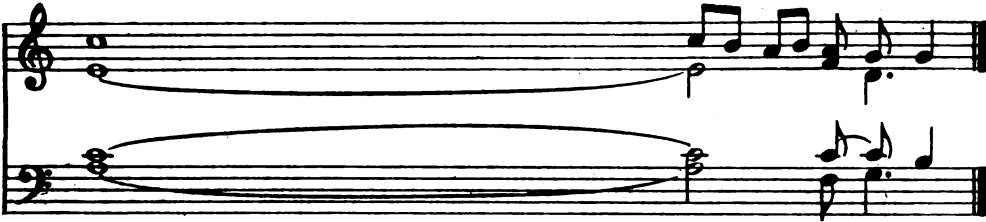


I believe these and all the truths which the Holy Ca tho lic Church teach-es,

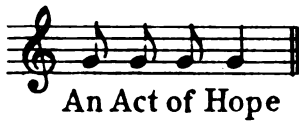


An Act of Faith *Concluded*

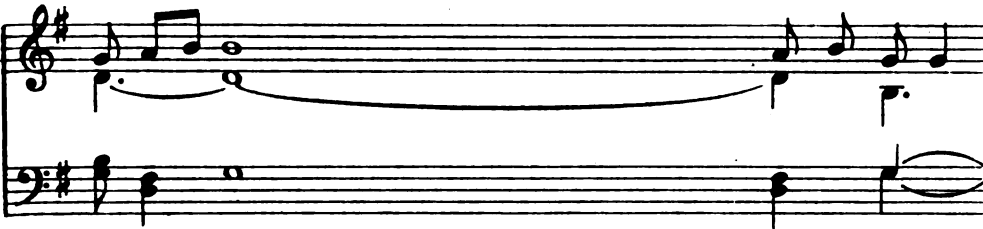
because Thou hast revealed them, Who canst neither de - ceive, nor be de - ceived.

**An Act of Hope**

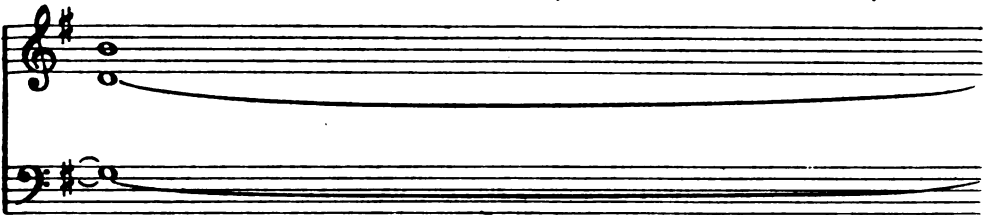
(Music Third Year, Page 10)



O my God! relying on Thine infinite goodness and promi - ses



I hope to obtain pardon of my sins, the help of Thy grace, and

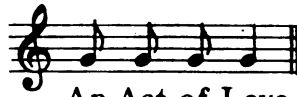


life ev - er - last - ing Through the merits of Je - sus Christ, my Lord and Re - deemer.

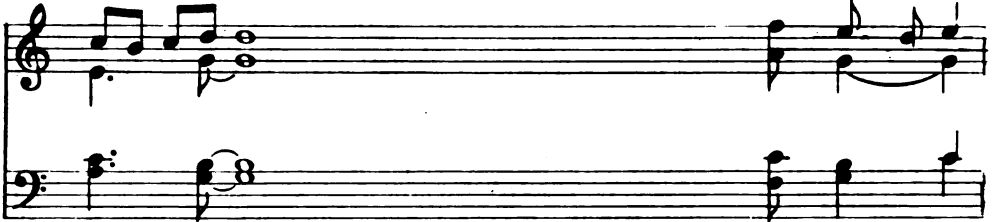


An Act of Love

(Music-Third Year, Page 11)

**An Act of Love**

O my God! I love Thee above all things, with my whole heart and soul,



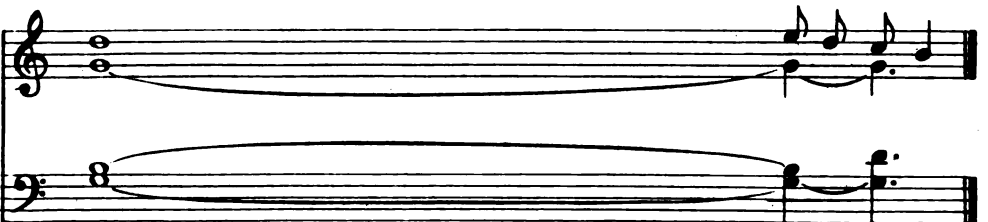
because Thou art all good, and worth-y of all love.



I love my neighbour as my - - self for the love of Thee,



I forgive all who have injured me, and ask pardon of all whom I have in-jured.



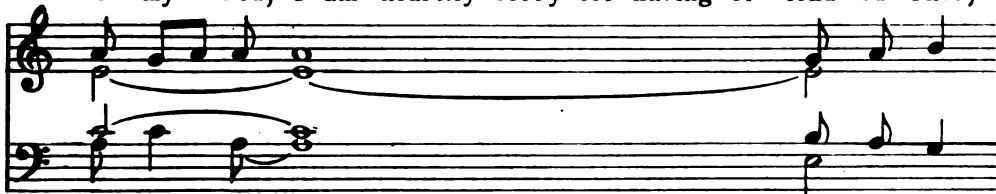
An Act of Contrition

(Music-Third Year, Page 14)

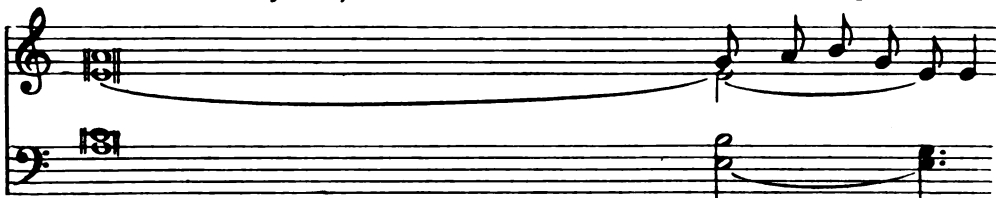


An Act of Con-tri-tion

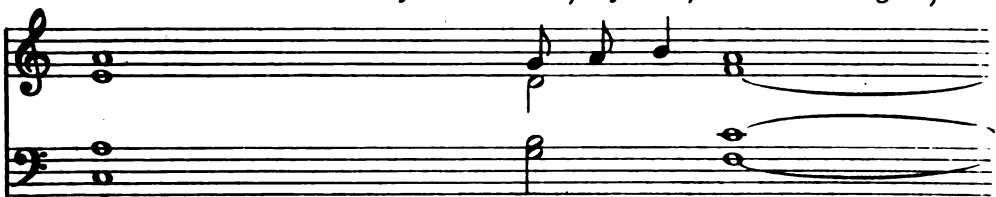
O my God, I am heartily sorry for having of - fend - ed Thee,



and I detest all my sins, because I dread the loss of heav'n and the pains of hell,



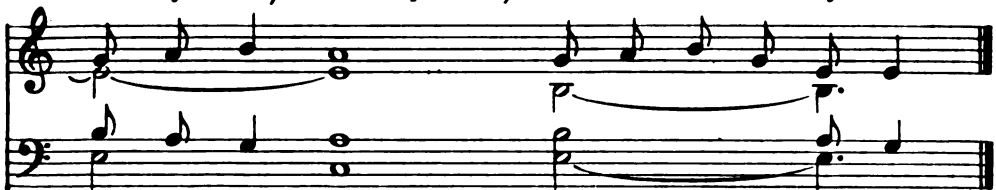
but most of all because they offend Thee, My God, Who art all-good, and de-



serv-ing of all my love. I firmly resolve, with the help of Thy grace, to con-



fess my sins, to do penance, and to a - mend my life.



The Sin of Adam

(Music-Third Year, Page 16)

FATHER TABB

NOEL BISANTIN

"The wo-man gave and I did eat, I did eat. Where - of, where -
'Twas of the gar-den fruit-age sweet, so sweet, A por-tion

of gave she? She plucked and ate and I did
fair to see. plucked and ate, they both did

eat And lost a like are we." "She
eat, God saith, "Ye die the death!"

The Miller of Dee

CHARLES MAC KAY

(Music-Third Year, Page 19)

Ancient Irish Air
"Hey Ho The Morning Dew"

There dwelt a mil-ler hale and bold Be-side the riv-er Dee, He

The first system of musical notation for 'The Miller of Dee'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: 'There dwelt a mil-ler hale and bold Be-side the riv-er Dee, He'.

worked and sang from morn to night, No lark more blithe than he. And

The second system of musical notation. The vocal line continues with the lyrics: 'worked and sang from morn to night, No lark more blithe than he. And'.

this the bur-den of his song For ev-er used to be, I

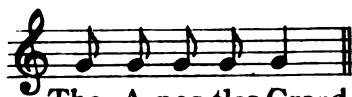
The third system of musical notation. The vocal line continues with the lyrics: 'this the bur-den of his song For ev-er used to be, I'.

en-vy no-bod-y, no, not I; And no-bod-y en-vies me.

The fourth system of musical notation, which concludes the piece. The vocal line ends with the lyrics: 'en-vy no-bod-y, no, not I; And no-bod-y en-vies me.'

The Apostles Creed

(Music-Third Year, Page 21)



The A-pos-tles Creed

I be-lieve in God the Father Al-might-y, Cre-a-tor of heav'n and earth,



And in Je-sus Christ His only Son, our Lord, who was conceived by the Holy Ghost,



born of the Virgin Mary: suffered under Pontius Pilate, was crucified,

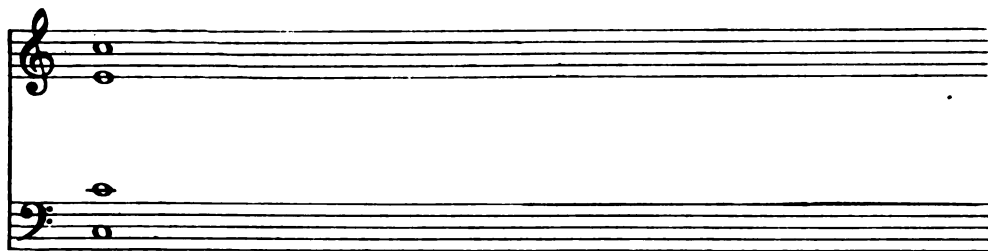


died and was buried. He descended into Hell, { the third day He arose } dead:
again from the

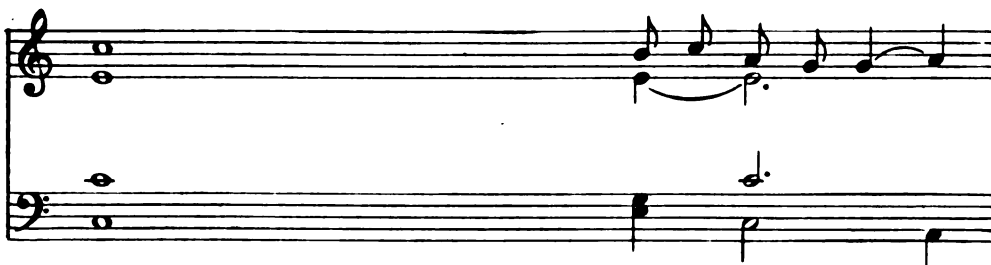


The Apostles Creed_ *Concluded*

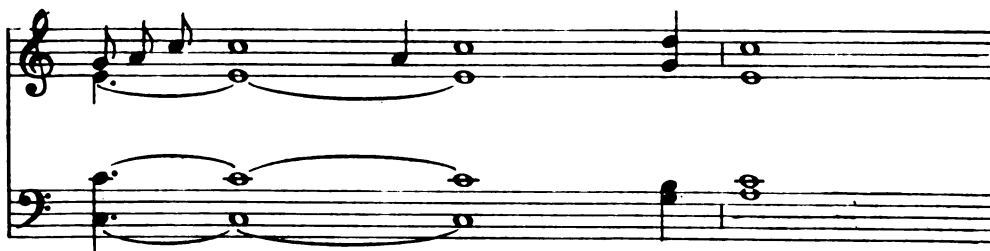
He ascended into heaven, sitteth at the right hand of God, the Father Almighty;



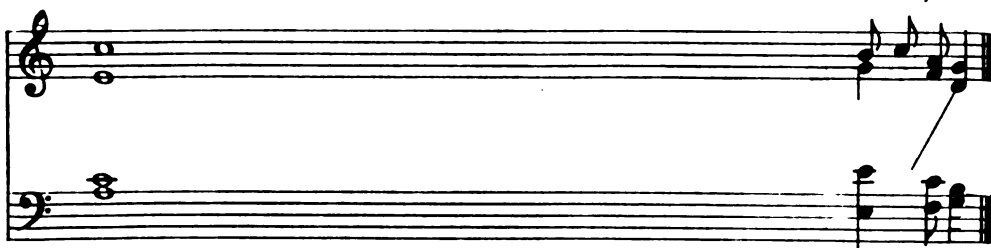
from thence He shall come to judge the liv-ing and the dead.



I be-lieve in the Holy Ghost, The Holy Catholic Church, the Communion of Saints,



the forgiveness of sins, the resurrection of the body, and the life ever-lasting, Amen.



Melody Carissimi

(Music-Third Year, Page 24)

The first system of musical notation for 'Melody Carissimi' is in 3/4 time. It features a single melodic line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment starts with a forte (*f*) dynamic, featuring chords and moving lines in both hands. The system concludes with a piano (*p*) dynamic marking.

The second system of musical notation continues the piece. The melodic line in the treble clef shows a variety of note values, including eighth and sixteenth notes. The piano accompaniment in the grand staff includes a forte (*f*) dynamic marking and features a crescendo hairpin in the right hand, indicating a gradual increase in volume.

The third system of musical notation continues the piece. The melodic line in the treble clef maintains its eighth-note pattern. The piano accompaniment in the grand staff begins with a mezzo-forte (*mf*) dynamic marking and continues with a mix of chords and moving lines in both hands.

Melody Carissimi_Concluded

First system of the musical score for 'Melody Carissimi_Concluded'. It features a vocal line on a single treble staff and a piano accompaniment on grand staves. The piano part begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking. The music is in a key with one sharp (F#) and a 3/4 time signature.

Second system of the musical score for 'Melody Carissimi_Concluded'. It continues the vocal and piano parts from the first system. The piano part includes a forte (*f*) dynamic marking. The system concludes with a double bar line and repeat dots.

Hymn to the Holy Ghost

(Music - Third Year, Page 26)

Gregorian

First system of the musical score for 'Hymn to the Holy Ghost'. It features a vocal line on a single treble staff and a piano accompaniment on grand staves. The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part includes a long, sustained chord in the bass.

Second system of the musical score for 'Hymn to the Holy Ghost'. It continues the vocal and piano parts from the first system. The piano part includes a long, sustained chord in the bass. The system concludes with a double bar line and repeat dots.

Melody From Don Juan

(Music-Third Year, Page 28)

MOZART

Allegro

The musical score is written for a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. The tempo is marked *Allegro*. The score is divided into three systems. The first system shows the vocal line and piano accompaniment. The second system continues the melody. The third system shows the vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, including some triplets and slurs.

Melody From Don Juan_*Concluded*

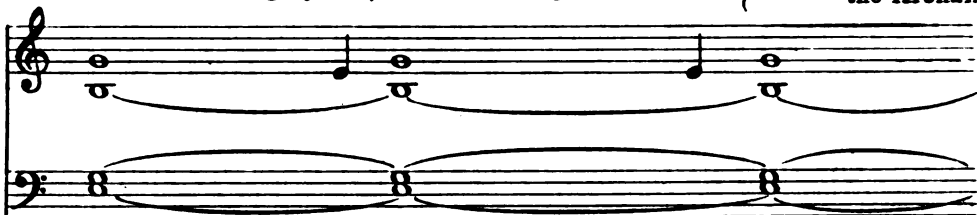
The Confiteor

(Music-Third Year, Page 29)



The Con-fi-te-or

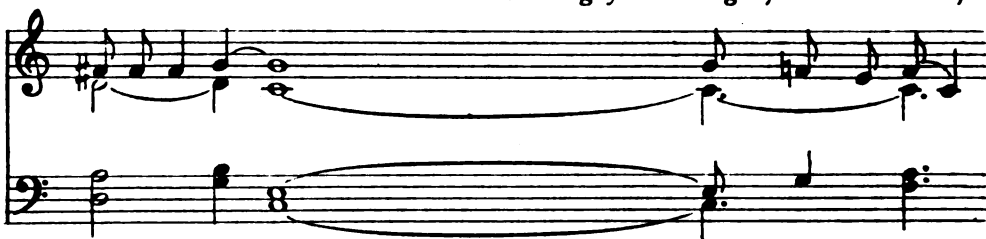
I confess to Almighty God, to blessed Mary ever Vir-gin, { to blessed Michael
the Archan-}



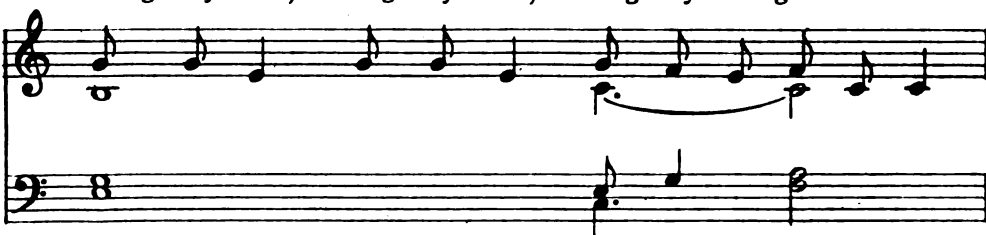
gel, to blessed John the Baptist, to the holy Apostles Peter and Paul, and to



all the Saints that I have sinned exceedingly in thought, word and deed,



through my fault, through my fault, through my most griev-ous fault.



The Confiteor—*Concluded*

Therefore I beseech blessed Mary ever Vir-gin, blessed Michael the Arch-an - gel,



blessed John the Bap-tist, the holy Apostles Peter and Paul, and



all the Saints to pray to the Lord our God for me.



May Almighty God { me, and for-give me my sins, } and bring me { life, A-men.
have mercy on { to everlasting



{ May the Almighty } grant me par don, { absolution, and re- } sins, A - men.
{ and merciful Lord } mission of all my {



Adeste Fideles

(Music-Third Year, Page 34)



The Orange Tree

(Music - Third Year, Page 38)

French Folk Song

Down in Fa-ther's gar-den (O see the ros-es,

ros-es, There stands an or-ange tree, (Close to you, close to

me.) There stands an orange tree, (Come to the gar-den, come with me.

The Angel Gabriel

(Music-Third Year, Page 39)

Ancient Carol

The musical score for 'The Angel Gabriel' is presented in five systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody in the treble staff is primarily composed of eighth and quarter notes, often beamed together. The bass staff provides a harmonic accompaniment using chords and single notes. The piece concludes with a double bar line at the end of the fifth system.

Melody
THE LASSIE AND THE BUNNIES
(Music-Third Year, Page 42)

BRAHMS

The musical score is written for a single melodic line and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo and dynamics are marked *p* (piano) and *Leggiero* (light). The score is divided into three systems. The first system consists of a single melodic line and a piano accompaniment. The second system consists of a single melodic line and a piano accompaniment. The third system consists of a single melodic line and a piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, including chords and moving lines. The melodic line is a simple, catchy tune that repeats throughout the piece.

p *Leggiero*

Shepherds in the Fields Abiding

(Music-Third Year, Page 43)

NOEL BISONTIN

Three systems of musical notation for the song 'Shepherds in the Fields Abiding'. Each system consists of a treble and bass staff joined by a brace. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first system includes a fermata over the first measure of the bass staff. The second system includes a fermata over the last measure of the bass staff. The third system includes a fermata over the first measure of the bass staff and a final double bar line at the end of the piece.

Summer is a-coming in

(Music-Third Year, Page 46)

13th Century

Musical score for the song 'Summer is a-coming in'. It features a vocal line in the treble staff and a piano accompaniment in the bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The lyrics 'Sum-mer is a - com-ing in, Loud-lysing cu - koo.' are written below the vocal staff. The piano accompaniment includes a fermata over the first measure of the bass staff.

Summer is a-coming in—*Concluded*

Grow-eth seed and bloweth mead, And springeth wood a - new Sing cu -

The first system of the musical score features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are 'Grow-eth seed and bloweth mead, And springeth wood a - new Sing cu -'.

koo! Ewe now bleet-eth aft er lamb, For calf now low-eth cow,

The second system continues the melody and accompaniment. The lyrics are 'koo! Ewe now bleet-eth aft er lamb, For calf now low-eth cow,'.

Bul-lock row-seth, Buck, he brow-seth, Mer-ry sing cu - koo! Cu - koo,

The third system continues the melody and accompaniment. The lyrics are 'Bul-lock row-seth, Buck, he brow-seth, Mer-ry sing cu - koo! Cu - koo,'.

cu - koo, Well, O cu-koo sing-est thou; O ne'er be si - lent now.

The fourth system concludes the piece. The lyrics are 'cu - koo, Well, O cu-koo sing-est thou; O ne'er be si - lent now.'

The Owl and the Pussy-cat

EDWARD LEAR

(Music-Third Year, Page 49)

15th Century Folk Song

1. The Owl and the Pus-sy-cat went to

2. The Owl looked up to the stars a -

sea In a beau-ti-ful pea - green boat. ——— They

bove, And sang to his small gui - tar. "O

The Owl and the Pussy-cat_Concluded

took some hon-ey and plen-ty of mon-ey, Wrap'd up in a
love-ly Pus-sy, O Pus sy, my love, What a beau-ti-ful

five pound note. La-la-la -
Pus-sy you are, you are, you are O what a

la-la-la - la-la-la - la.
beau-ti-ful Pus-sy you are. moon.

6th and Last

Arietta

(Music-Third Year, Page 58)

ANTONIO LOTTI (1667-1740)

The first system of musical notation for 'Arietta' by Antonio Lotti. It consists of three staves: a single treble staff for the vocal line and a grand staff (treble and bass) for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the treble.

The second system of musical notation. The vocal line continues with quarter notes D5, E5, and F#5, followed by a half note G5, then a quarter note A5 and a half note B5. The piano accompaniment continues with chords and moving lines in both hands, maintaining the eighth-note bass line.

The third system of musical notation. The vocal line concludes with a half note G5, followed by quarter notes F#5, E5, and D5, then a half note C5. The piano accompaniment provides harmonic support with chords and a final cadence in the bass line.

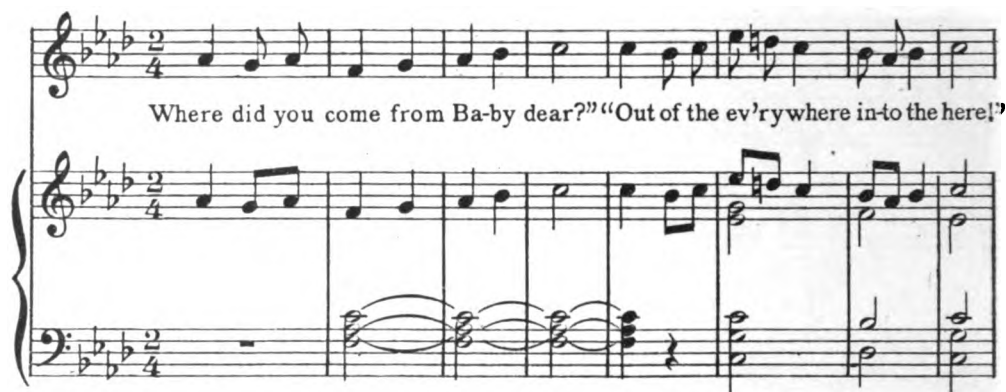
Arietta—Concluded

The Baby

(Music-Third Year, Page 56)

GEORGE MACDONALD

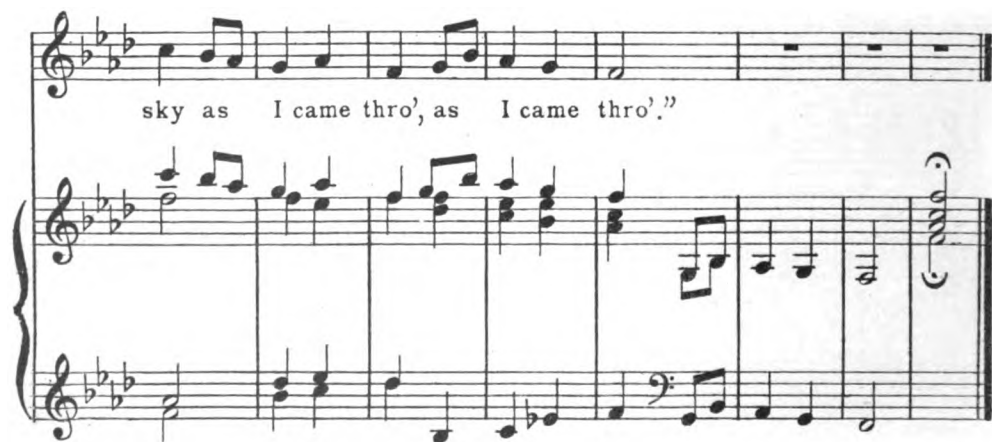
Ancient French Folk Song



Where did you come from Ba-by dear?" "Out of the ev'rywhere in-to the here!"



"Where did you get your eyes so blue, your eyes so blue?" "Out of the



sky as I came thro', as I came thro'."

Melody
DEAREST LORD JESUS
(Music- Third Year, Page 59)

BACH



Melody

HAIL TENDER JESU

(Music-Third Year, Page 61)

BACH

The musical score is written for piano and consists of four systems. Each system contains a treble staff and a bass staff. The key signature has one sharp (F#), and the time signature is 3/4. The melody is primarily in the treble staff, featuring a mix of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line in the fourth system.

Hymn to the Guardian Angel

(Music - Third Year, Page 62)

12th Century



Oh Tender Jesus

(Music-Third Year, Page 65)

From the Gregorian

First system of musical notation. The treble clef staff contains a melody starting on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and F#4. The bass clef staff contains a single half note G3. The key signature has two sharps (F# and C#). The time signature is 8/8. The text "vv. 1, 3." is written below the treble staff.

Second system of musical notation. The treble clef staff continues the melody with quarter notes E4, D4, C4, B3, A3, G3, F#3, and E3, ending with a half note D3. The bass clef staff contains a half note G3, followed by a half note F#3, and then a whole note G3. The key signature has two sharps (F# and C#). The time signature is 8/8.

Third system of musical notation. The treble clef staff continues the melody with quarter notes D3, C3, B2, A2, G2, F#2, and E2, ending with a half note D2. The bass clef staff contains a half note G2, followed by a half note F#2, and then a whole note G2. The key signature has two sharps (F# and C#). The time signature is 8/8. The text "vv. 2, 4." is written below the treble staff.

Fourth system of musical notation. The treble clef staff continues the melody with quarter notes D2, C2, B1, A1, G1, F#1, and E1, ending with a half note D1. The bass clef staff contains a half note G1, followed by a half note F#1, and then a whole note G1. The key signature has two sharps (F# and C#). The time signature is 8/8.

Oh Tender Jesus— *Concluded*

Melody
FOUNTAIN OF ALL GOODNESS
(Music-Third Year, Page 67)

BACH



Melody
COME SWEET DEATH
(Music-Third Year, Page 76)

BACH



The Bold Fisherman

(Music - Third Year, Page 70)

English Folk Song



Gethsemane

(Music - Third Year, Page 71)

Gregorian



Melody
FORSAKE ME NOT
(Music-Third Year, Page 76)

BACH



The Passion

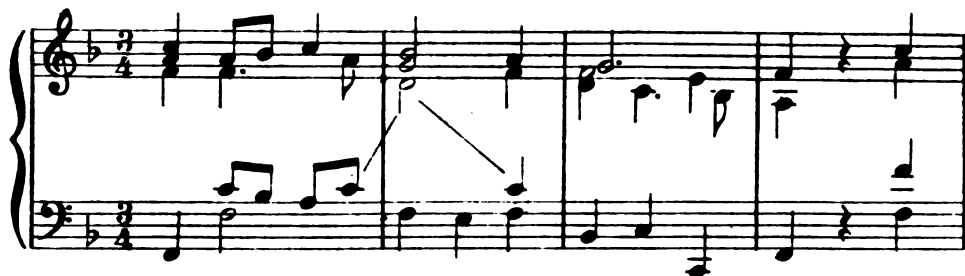
(Music-Third Year, Page 77)

Gregorian



Melody
AWAKE MY HEART
(Music-Third Year, Page 81)

BACH



Melody**TEARS**

(Music - Third Year, Page 82)

SCHUBERT

Quite slowly

The musical score is written for voice and piano. It is in D major (two sharps) and 6/8 time. The tempo is marked 'Quite slowly'. The score consists of three systems of music. The first system shows the vocal melody starting with a whole rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment begins with a *pp* (pianissimo) dynamic. The second system continues the vocal melody with eighth and quarter notes, while the piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line. The third system concludes the piece with a final vocal phrase and piano accompaniment.

Melody—Concluded

Melody**MINE**

(Music - Third Year, Page 85)

SCHUBERT

The musical score is written for a vocal melody and piano accompaniment. It is in the key of D major (two sharps) and 2/4 time. The score is organized into three systems, each with a vocal line and a piano accompaniment consisting of a right-hand and left-hand part.

System 1: The vocal line begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

System 2: The vocal line continues with quarter notes D4, E4, F#4, and G4, followed by a half note A4. The piano accompaniment maintains its rhythmic pattern, with the right hand playing eighth notes and the left hand playing a bass line.

System 3: The vocal line starts with a half note D4, followed by a quarter rest, then quarter notes E4, F#4, G4, and A4, and ends with a half note B4. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand.

Melody_ *Concluded*

The first system of musical notation consists of three staves. The top staff is a single treble clef in D major (two sharps). It contains four measures of music: a quarter note D4, an eighth note E4, a quarter note F#4, a half note G4; a quarter note A4, an eighth note B4, a quarter note C5, a half note B4; a quarter note A4, an eighth note G4, a quarter note F#4, a half note E4; and a quarter note D4, an eighth note C4, a quarter note B3, a half note A3. The middle and bottom staves are grand staves (treble and bass clefs) in D major. The middle staff contains a continuous eighth-note accompaniment pattern. The bottom staff contains a continuous quarter-note accompaniment pattern.

The second system of musical notation consists of three staves, continuing the melody and accompaniment from the first system. The top staff continues the melody with the same rhythmic and pitch patterns. The middle and bottom staves continue the eighth-note and quarter-note accompaniment patterns respectively.

The third system of musical notation consists of three staves. The top staff concludes the melody with a final measure containing a half note D4 and a whole rest, followed by a double bar line. Above the final measure are first and second endings. The middle and bottom staves conclude the accompaniment with a final measure containing a half note D3 and a whole rest, followed by a double bar line.

Christ's Sacrifice

(Music-Third Year, Page 86)

Ancient Irish Melody

1. Is He a - lone at birth due garb de -
 2. Beg of the way side corn His dai - ly

The first system of the musical score for 'Christ's Sacrifice'. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal line.

nied? When all the looms of earth His pow'r has
 bread The run - ning stream not scorn with stoop - ing

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal line.

plied Must He go House-less, too, Birds are more blest
 head? Till at the last His tree should yield Him all

The third system of the musical score. It concludes the vocal melody and piano accompaniment. The lyrics are written below the vocal line.

Christ's Sacrifice—*Concluded*

Neath all the night - ly dew for Him no nest.
Bed, drink and gar - ment free cross, blood and gall.

The first system of the musical score is in G minor (three flats) and 4/4 time. It features a vocal melody on a treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The melody consists of eighth and quarter notes, ending with a double bar line. The piano accompaniment provides harmonic support with chords and moving lines in both hands.



3. All things for us to save He is de - nied Un -

The second system continues the melody and accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment features more complex chordal textures and some sixteenth-note patterns in the right hand.



to the last He gave, Lo, hands and side.

The third system concludes the piece. The vocal melody ends with a final note and a double bar line. The piano accompaniment also concludes with a final chord in the right hand and a sustained bass note in the left hand.

Melody**WHAT JOY IS MINE O FRIEND OF SOULS**

(Music-Third Year, Page 87)

BACH



Lauda Zion
(Music-Third Year, Page 88)

vv. 1, 2.

First system of musical notation for measures 1 and 2. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a supporting line with quarter and eighth notes. The key signature is two sharps (F# and C#).

vv. 3, 4.

Second system of musical notation for measures 3 and 4. The treble staff continues the melodic line, and the bass staff features a half rest in measure 3 followed by a half note in measure 4. The key signature remains two sharps.

vv. 5, 6.

Third system of musical notation for measures 5 and 6. The treble staff shows a continuation of the melody with some ties, and the bass staff provides harmonic support with quarter and eighth notes. The key signature is two sharps.

vv. 7, 8.

Fourth system of musical notation for measures 7 and 8. The treble staff continues the melodic line, and the bass staff features a series of beamed eighth notes. The key signature is two sharps.

Lauda Zion—Continued

vv. 9, 10.

This system contains the musical notation for measures 9 and 10. The treble staff features a melodic line with eighth and sixteenth notes, including a long slur spanning across the measures. The bass staff provides a harmonic accompaniment with chords and moving lines.

vv. 11, 12.

This system contains the musical notation for measures 11 and 12. The treble staff continues the melodic development with various note values and slurs. The bass staff maintains the harmonic support with sustained chords and moving bass lines.

vv. 13, 14.

This system contains the musical notation for measures 13 and 14. The treble staff shows a continuation of the melodic theme with slurs and ties. The bass staff features a more active accompaniment with eighth notes and chords.

vv. 15, 16.

This system contains the musical notation for measures 15 and 16. The treble staff concludes the melodic phrase with a final cadence. The bass staff provides a solid harmonic foundation for the ending.

Lauda Zion - Continued

vv. 17, 18.

This system contains measures 17 and 18. The treble staff features a melodic line with eighth and sixteenth notes, including a repeat sign at the beginning. The bass staff provides a harmonic accompaniment with chords and moving lines.

vv. 19, 20.

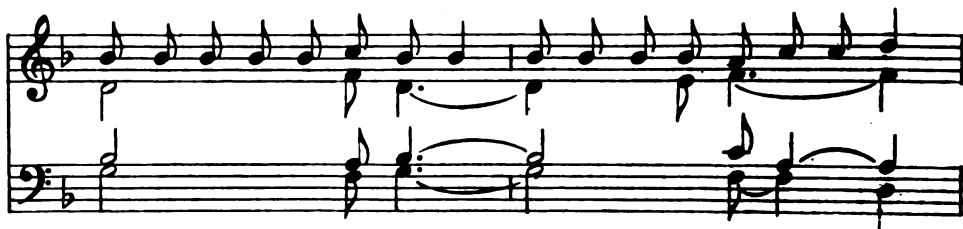
This system contains measures 19 and 20. The treble staff continues the melody with a long phrase ending in a half note. The bass staff has a more static accompaniment with some chordal movement.

vv. 21, 22.

This system contains measures 21 and 22. The treble staff shows a continuation of the melodic theme. The bass staff features a more active accompaniment with eighth notes.

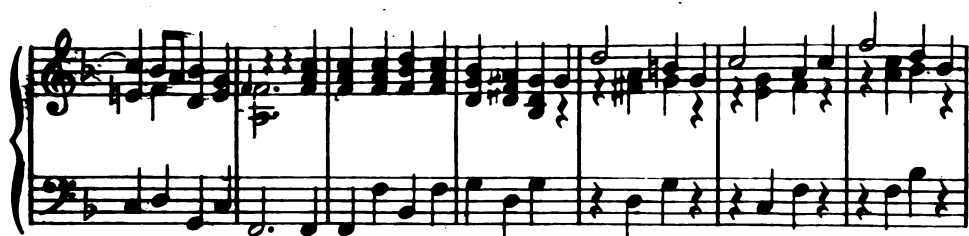
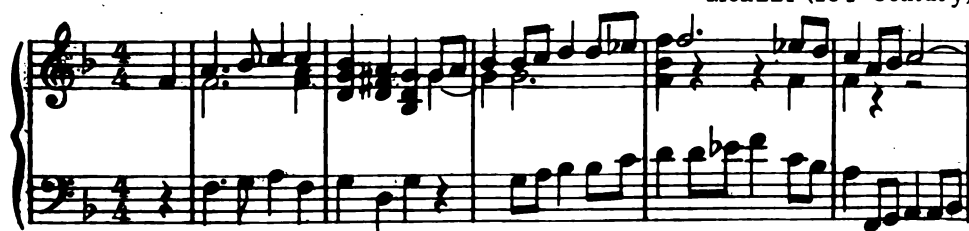
vv. 23, 24.

This system contains measures 23 and 24. The treble staff begins with a piano (p) dynamic marking and continues the melodic line. The bass staff provides a steady accompaniment.

Lauda Zion - *Concluded***A Song of Dawn**
(Music-Third Year, Page 94)

Melody**IT WAS A LOVER AND HIS LASS**

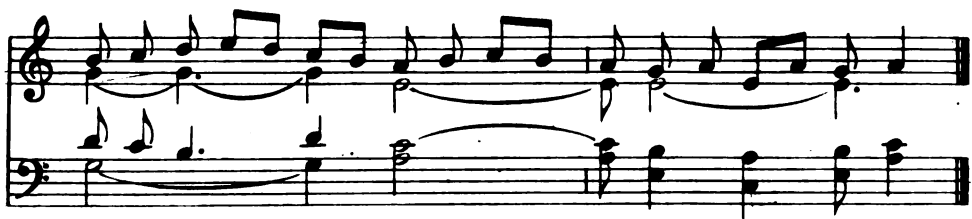
(Music Third Year Page 96)

MORLEY (16th Century)

Hymn to the Sacred Heart

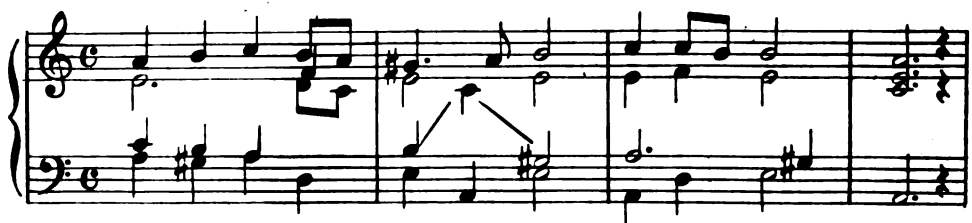
(Music-Third Year, Page 96)

Mediaeval

**Melody****JESUS, JOY OF MY HEART**

(Music-Third Year, Page 99)

BACH



Jesus Thy Memory Divine

(Music-Third Year, Page 100)

Gregorian



Pange Lingua

(Music-Third Year, Page 103)

Gregorian



Melody**LAUGHTER AND TEARS**

(Music - Third Year, Page 108)

SCHUBERT

The musical score is written for a single melodic line and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The score is divided into three systems, each with a single melodic staff and a grand staff (treble and bass clef) for the piano accompaniment.

System 1: The melody begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a *pp* (pianissimo) dynamic. The right hand plays a series of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4. The left hand plays a series of eighth notes: G3, A3, B3, A3, G3, F3, E3, D3. The system ends with a half note G4 in the melody and a half note D3 in the left hand.

System 2: The melody continues with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same eighth-note pattern. The system ends with a half note G4 in the melody and a half note D3 in the left hand.

System 3: The melody continues with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same eighth-note pattern. The system ends with a half note G4 in the melody and a half note D3 in the left hand.

Melody - Concluded

Hymn to the Blessed Sacrament

(Music-Third Year, Page 109)

Gregorian

A - men.

O Salutaris

(Music-Third Year, Page 110)

Same as 'Hymn to the Blessed Sacrament'

Our Heavenly Father

(Music-Third Year, Page 118)



The Rose

(Music-Third Year, Page 114)

SCHUBERT



The Rose—Continued

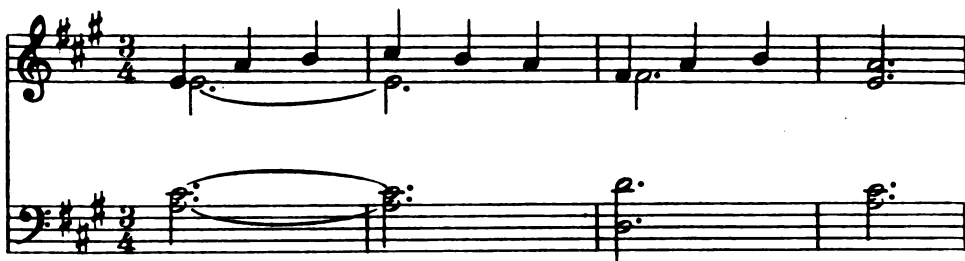
The Rose—*Continued*

The Rose_Concluded

Peace, it is I

(Music - Third Year, Page 117)

A. CAMBRA



Morning Hymn

(Music-Third Year, Page 120)

Gregorian

**Vesper Hymn**

(Music-Third Year, Page 124)

Gregorian



Lullaby of the Brook

(Music - Third Year, Page 126)

SCHUBERT

The musical score for "Lullaby of the Brook" by Schubert is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is D major (two sharps) and the time signature is 6/8. The melody is characterized by a gentle, flowing eighth-note pattern. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The score concludes with a final chord in the piano part.

Lullaby of the Brook—*Concluded*

Musical score for "Lullaby of the Brook"—*Concluded*. The score is in G major (one sharp) and 3/4 time. It consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with a half note G, followed by quarter notes A, B, A, G, then a half note F#, and ends with a half note E. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The second system shows the vocal line continuing with a half note D, followed by quarter notes C, B, A, G, then a half note F#, and ending with a half note E. The piano accompaniment continues with the same eighth-note pattern.

A Hymn for Pentecost

(Music—Third Year, Page 127)

16th Century

Musical score for "A Hymn for Pentecost". The score is in G major (one sharp) and 3/4 time. It consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with a half note G, followed by quarter notes A, B, A, G, then a half note F#, and ends with a half note E. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The second system shows the vocal line continuing with a half note D, followed by quarter notes C, B, A, G, then a half note F#, and ending with a half note E. The piano accompaniment continues with the same eighth-note pattern.

Melody from Don Juan

(Music-Third Year, Page 129)

MOZART

Melody from Don Juan_*Concluded*

Hymn to the Holy Cross

(Music - Third Year, Page 130)

Gregorian and Nanini

vv. 1, 2, 5, 6,
9, 10, 13, 14,
17, 18.

The first system of music is written on two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melody of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, featuring a few notes and rests.

The second system of music continues the melody on two staves. The upper staff has a long horizontal line with a slur underneath, indicating a sustained note or a specific performance technique. The lower staff continues with a few notes and rests.

vv. 3, 4, 7, 8,
11, 12, 15, 16,
19, 20.

The third system of music is written on two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody of quarter and eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a few notes and rests.

The fourth system of music is written on two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melody of quarter and eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a few notes and rests.

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